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ABSTRACT

Illustrative material in the area of film study available from the Indiana University Audio-Visual Center is listed and described. Over 250 selected films are included, representing experimental films, film classics, historically interesting films, works of recognized directors, and films which are models of film techniques. Recent film acquisitions are also described, including feature film excerpts from the Teaching Film Custodians collection representing the work of recognized Hollywood directors. Each entry is summarized and its significance in film study explained; length, color and rental price are given. Entries are also indexed by subject and by director. A glossary of film terms is appended. (SK)

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Introduction

This catalog is our way of responding to the need for illustrative material in the area of film study expressed by high-school, college, and university teachers. It lists and describes over 250 selected films available from the Indiana University Audio-Visual Center.

For more than 30 years, the Audio-Visual Center has maintained a comprehensive library of educational films. Many of the titles which were originally added for informational or instructional purposes are now recognized as interesting and valuable for film study. To identify these films, we conducted a careful catalog search and extensive screenings. The films we have included represent experimental films, film classics, historically interesting films, works of recognized directors, and films which are models of film techniques. Also, this catalog describes recent film acquisitions reflecting Indiana University's growing commitment to film study. These additions include feature film excerpts from the Teaching Film Custodians collection representing the work of recognized Hollywood directors as well as a number of films selected expressly for the purpose of film study.

To keep pace with growing demands in this area, the Audio-Visual Center will continue to develop its collection by acquiring appropriate new titles each year. For guidance in selecting the most useful films, we invite you to share your recommendations with us.

Lynn Sandberg
Pat Wetmore
Audio-Visual Center
Indiana University

Film Study in the University Although film scholarship as an independent activity has flourished for more than half a century, the introduction of film study into colleges and universities is a very recent development. Until little more than a decade ago, the motion picture was considered worthy of academic attention only when it took the form of educational, instructional, or documentary film—that is, when, for the most part, it served as illustrative material for another discipline. Cinema in all its other forms was regarded merely as "entertainment" or "propaganda," and as such it could have no place in the curriculum as a subject for serious study.

This attitude is rapidly disappearing. Students who once would have dreamed of being creative writers now set their sights on becoming tomorrow's film directors, screenwriters, and movie critics. Serious responses to their growing preoccupation with film in all its manifold aspects are now visibly reflected in the film courses and film departments that are proliferating from coast to coast, in the countless books and journals on film that are pouring from the presses, and in the present catalog which reveals a major university's serious commitment to providing a resource for the study of film as film.

The resource is not vast; its richness is in its variety. Through it the teacher and the student can explore cinema as social expression (or reflection), as political statement, or as the embodiment of moral and artistic visions. They can embark on the study of film adaptation and the study of film history. In brief, they can discover some of the inexhaustible artistic potentialities of cinema and its relationships to other arts and to a wide complex of social and political activities.

Most people merely look at movies, but the sensitive teacher will be able to use any of the films in the collection to teach his students how to see film, how to interpret what they see and how to criticize what they interpret. The cinema is the only new art our century has created. We owe it to our students to help them to understand the creative form that means most to them.

Harry M. Geduld, Professor of
Comparative Literature
(Film Studies)
Indiana University

Film Study in the High School Secondary-school teachers who truly want to communicate with students employ visual language. "Communicate with" is a significantly different posture than "teach to." Through film, teachers and students share experience—a peer relationship in which ideas can comfortably be analyzed, understood, evaluated.

As with any language, one must master fundamentals before presuming to interpret and judge. This is almost more easily done

than said with film: the fundamentals are simple and enjoyable. Twenty to thirty class hours of screenings and discussions are more than adequate for the purpose. Once basics are acquired, films can be used in all humanities classrooms for information, inspiration, stimulation.

Those who have adapted film usage to traditional humanities courses find that with film they (a) become better teachers; (b) convey more information to more students; (c) inspire greater interest in the subject; (d) discover and explore ideas; (e) stimulate peer interaction, discussion, and multi-level communication; and (f) convey the intoxicating concept of learning as pleasure.

This catalog represents a large resource of classic short films produced in many countries. There are documentaries about vital issues, important personalities, and exotic places. There are fascinating experimental and avant-garde films. There are thought-provoking films involving moral and ethical questions. The catalog is unique in its rich variety of feature film excerpts, many of which are of inter-disciplinary interest. This means that one rental can easily serve two or more classes and may encourage joint screenings and discussions.

New, pictorial media have revolutionized modes of perception and thought; and use of media is now revolutionizing educational patterns everywhere. Secondary school teachers are finding it's a pleasant revolution.

Frederick Goldman, Founding
Member, National Association
of Media Educators and
President, Middle Atlantic
Film Board

To Order Films

All of the films described in the Films for Film Study catalog are available for rent from the Audio-Visual Center. Many films may also be purchased or obtained on a long-term lease basis. The symbol (*) in the margin opposite a title identifies it as a sales or lease film. Many film descriptions include the name of the director preceded by the notation (d.).

To Purchase Films

Sales films are available at the prices listed in the information line in the descriptive section of the catalog and can be paid for outright or according to the rent-to-own plan described below. Preview prints are available to prospective purchasers without charge except for return postage. (Customers in Alaska, Hawaii, and U.S. territories will receive prints Air Parcel Post at the Audio-Visual Center's expense. It is expected that prints will be returned by the customer via Air Parcel Post at the customer's expense.) Preview requests should include a preferred date and an alternate date indicating when you would like to receive prints.

Address preview requests and purchase orders to:

Indiana University Audio-Visual Center
Bloomington, Indiana 47401

Extended Payment Plan ("Rent-To-Own" Plan)

By agreeing to this plan, all films can be paid for as follows:
in 3 annual payments
in 4 annual payments

The first annual payment in each case amounts to one-half the purchase price plus handling charge; subsequent payments amount to equal fractions of the balance of the purchase price, depending on the number of payments desired, plus the handling charge. The handling charge added to each payment is proportionate to the film price:

List Price of Each Film Title	Added Handling Charge Per Payment
Up to $ 50	$1.00
51 to 75	1.50
76 to 100	2.00
101 to 150	3.00
151 to 200	4.00
Over 200	5.00

The customer agrees to retain films ordered for at least one year from shipment date. Thereafter the films are retained from year to year until the agreed-upon 3 or 4 payments are made. The ordinary wear and damage which is to be expected through proper use of a film prohibits extension of the plan beyond the 4 year period.

The first payment, amounting to one-half the purchase price plus handling charge, is due 30 days after shipment of the films. Each succeeding payment is due the first day of each yearly period. The customer becomes owner upon final payment, unless at any time during the life of the agreement he elects to pay in full after deducting the amount paid (but not handling charges) and thus assumes ownership. Users may elect to terminate the agreement by giving notice 30 days before the end of a yearly period and by returning all materials to the Indiana University Audio-Visual Center in Bloomington, Indiana 47401. In such case, the Center retains money paid.

A purchase order upon a school or business letterhead which indicates an intent to buy on the Extended Payment Plan will result in prompt shipment by the Audio-Visual Center in accordance with your order.

To Rent Films

Films may be rented in each of the fifty states within the United States and in its territorial possessions for a use period of 1-5 days. Customers within the continental United States will be billed at the rental rates shown in the information line following each film title in the descriptive section of the catalog. Within the continental United States, orders are shipped postpaid and customers pay

only return postage. Customers in Alaska, Hawaii, and U.S. territorial possessions will be billed at the standard rental rate plus air parcel post charges. Send rental orders to:

Indiana University Audio-Visual Center
Bloomington, Indiana 47401

Lease

Some of the films listed in this catalog are available on a lease basis. In these cases, the lease price is listed in the information line following the film title in the film description section of the catalog on a life-of-the-print lease. For details about long-term leases, write to the Indiana University Audio-Visual Center.

Repair and Replacement of Sales and Lease Films

The Audio-Visual Center considers itself responsible to film purchasers for making possible the maintenance of prints at the lowest cost commensurate with good service and high quality.

Complete Print Replacement Any film considered unsuitable for use must be returned to the Audio-Visual Center within 90 days of receipt. Prints must be free of defects or damage caused by the customer. To limit such returns, customers are encouraged to make use of the free previewing service available through the Center.

Segment Replacement A minimum order of 50 feet per continuous segment is required. Minimum footage plus all additional footage needed will be sold as follows:

Black and White	15 cents per foot (min. order $7.50)
Color	30 cents per foot (min. order $15.00)

For the Audio-Visual Center to insert the replacement footage in the film a charge of $1.00 is made.

Production or Release Dates

Descriptions of sales and lease films include production or release dates. Release dates are used when production dates could not be verified, but in most cases are close approximations of the original copyright, production, or television broadcast date. While production and release dates provide some assistance in judging the usefulness of a film, all active titles have been retained because they fulfill some need, and it remains our policy to encourage use of our free previewing service to ultimately judge the value of a given film.

The production date given in the description of any film available for *rental only* is the date which appears on the title frame of the film or a date obtained through background research.

Teaching Film Custodians at Indiana University

Teaching Film Custodians, Inc. (TFC) was founded as a non-profit, educational enterprise sponsored by the Motion Picture Association of America (MPAA).

The Association was aware that a number of educators believed that many of the motion pictures created for entertainment contained material with definite educational value. Consequently, the MPAA brought together a group of educators to form the Advisory Committee on the Use of Motion Pictures in Education. Their objective was to prepare recommendations for making instructional use of films from the entertainment motion picture industry.

Their recommendations provided for the formation of committees and evaluating panels comprised of members from the educational community to select motion picture mateials appropriate for educational use. Such materials were to be made available to educational institutions at nominal cost with no financial return to the producing companies. Safeguards were designed to limit the use of such materials to instructional programs thereby protecting the commercial interests of the producers.

The recommendations were approved by MPAA, and in 1938 the Advisory Committee was incorporated in the State of New York as a non-profit, educational service organization under the title, Teaching Film Custodians. As the name signifies, TFC is the custodian of the films made available by the producers. The members of the Advisory Committee served without renumeration as the Board of Directors of TFC.

In 1973, the entire TFC film collection was moved to Indiana University and distribution of TFC films became the responsibility of the Audio-Visual Center.

Cooperating Companies The motion picture producing companies which have generously made their film materials available for educational use through TFC and have aided and advanced the program in other ways, are the following:

Allied Artists Pictures Corporation
Columbia Pictures Corporation
Educational Pictures Corporation
Hecht-Hill Lancaster Film Productions
The J. Arthur Rank Organization, Inc.
Metro-Goldwyn-Mayer
Paramount Pictures Corporation
Republic Pictures Corporation
RKO-Radio Pictures, a Division of RKO Teleradio Pictures Corp.
Samuel Goldwyn Productions, Inc.
Twentieth Century-Fox Film Corporation
United Artists Corporation
Universal Pictures Company, Inc.
Universal-International Films, Inc.
Walt Disney Productions
Warner Bros. Seven Arts Productions, Ltd.

Subject Index

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An American Time Capsule
Anasi the Spider
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Ballad of Crowfoot
Begone Dull Care
Dylan Thomas: A Child's Christmas in Wales
City of Gold
Clay
Communications Primer
Concrete Poetry
The Daisy
Diary of a Harlem Family
Enter Hamlet
Experiments in Motion Graphics
The Eye Hears, the Ear Sees
Fiddle De Dee
Gallery
The Hand
The Hat—Is This War Necessary?
Hen Hop
The Hole
Hoppity Pop
Images from Nature
Is It Always Right to Be Right?
La Jette
Lines Horizontal
Love Your Neighbor
Matrioska
Moonbird
Move
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The Overcoat
Pas De Deux
Penpoint Percussion and Loops
Permutations
Princess and the Dragon
Renaissance
Richard Williams
Rise and Fall of the Great Lakes
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Stain on His Conscience
Stars and Stripes
Sun Flight
Tamer of Wild Horses
Teenagers Create an Animated Film
The Tender Game
Time Is

The Tool Box Ballet
Toys
Two Bagatelles
Visit From Space
Walking
Why Man Creates

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Ballet Adagio
A Bowl of Cherries
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Mr. Shepard and Mr. Milne
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Who Is: Victor Vasarely
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Gertrude Stein: When This You See, Remember Me
Mark Tobey
Mr. Shepard and Mr. Milne
Photography: Dorothea Lange—The Closer For Me
Photography: Dorothea Lange—Under the Trees
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Corral
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Who Is: Sean Kenny
Who Is: Victor Vasarely

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Fiddle De Dee
Hen Hop
Hoppity Pop
La Jette
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Mark Tobey
Love Your Neighbor
N. Y., N. Y.
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Paddle to the Sea
Pas De Deux
Penpoint Percussion and Loops

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Un Chien Andalou
Universe
Walking

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The Boxer Rebellion (55 Days at Peking)
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Lines Horizontal
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Assassination at Sarajevo
Chickamauga
Culloden
Doomed Dynasties of Europe
Goodbye Billy: America Goes to War 1917-1918
Guilty by Reason of Race
The Hat—Is This War Necessary?
Hiroshima-Nagasaki-August, 1945
The Hole
La Jette
Last Reflections on a War
Love Your Neighbor
Mockingbird
Naming of Parts
Nuit et Brouillard
An Occurrence at Owl Creek Bridge
Renaissance
Silences
Toys
Twisted Cross
Verdun

A Uses fine line, pen and ink animation to present man's struggle with the power of language. Expresses with a symbolic "A," individual problems, invasion of privacy and other issues, and man's attempts to surmount them. Relates the illusory nature of victory when the cartoon man, rejoicing over a vanquished "A," meets the threat of "B." (Argo Prod.; McGraw-Hill; 1964) d. Jan Lenica
11 min. / B&W / ES-1215 / Rental $5.50

The ABC's of Film Direction Illustrates the techniques and devices used to create different effects on the screen. Introduces the types of camera movement, subject movement, and lens choice in producing effects. Discusses dissolves, fades, and cutouts as methods to show passage of time. (Calvin Prod;)
16 min. / Color / RSC-718 / Rental $7.25

Abel Gance: Hier Et Demain Focuses on the life of French filmmaker Abel Gance and examines his contributions to the motion picture industry. Explains that Gance pioneered such film techniques as poly-vision and the use of the picturegraph and the picturescope. Illustrates these techniques through excerpts from some of his films, including *Napoleon* and *J'Accuse.* (J. Ruault and The Office de Documentation par le Film; McGraw-Hill; 1963) d. Nellie Kaplan
30 min. / Color / RSC-837 / Rental $13.00

Action Against the Law A series of minor incidents in a small California town, aggravated by interracial frictions, result in mob violence that almost costs the life of an innocent boy. Excerpt from a Paramount feature motion picture, *The Lawless.* (TFC/ Paramount; 1950) d. Joseph Losey
30 min. / B & W / CS-793 / Rental $9.50

Actus Tilt Suggests, through visual imagery and French narration with English subtitles, a comparison of real vs. vicarious violence and examines man's desensitization to violence. Shifts rapidly from a pinball arcade in a Parisian bistro to war footage, revealing the ironic relationship of the games to reality. Provides a futuristic and fatalistic glimpse of a possible world to come. French with English subtitles. (Pyramid; 1961) d. Jean Herman
11 min. / B&W / RS-807 / Rental $6.00

Adventures of * Uses wax crayon and water color drawings in a lithographic technique to present a condensed, animated cartoon account of the life of a man as symbolized by an *. As a child the * finds life full of color, fun, and interest often to the consternation of his father who is represented as a dull uninteresting lump figure. In adulthood the * begins to lose his ability to see and appreciate but regains this ability through interest in his own son's activities and imagination. (Storyboard; 1957) d. John and Faith Hubley
11 min. / Color / RSC-500 / Rental $6.25

Adventures of a Baby Fox—A Story in Rhyme Uses music and rhymed narration to present the eating and playing habits of a baby fox. Shows some plant and animal life around a pond where a baby fox comes to look for food and excitement. Illustrates some of his eating habits and shows him playing in the forest with another baby fox, chasing a snowshoe rabbit, and then watching a falcon eating a small animal. Concludes by showing various nature scenes as the baby fox calls it a day. (EBEC; 1955) d. Arne Sucksdorff
13 min. / B&W / PS-143 / Rental $6.75

All Gold Canyon Adapts, using almost no dialogue, Jack London's story about a prospector who discovers gold, works his claim, and is ambushed. Points out the effects of materialism on man. Shows the prospector's struggle to overcome his enemy. Concludes open-endedly with the prospector too weak to climb out of the diggings and the enemy unable to help. (Kratky Film Prague; Woods; 1973)
21 min. / Color / PSC-273 / Rental $10.75

Alphabet Uses animation to associate objects and animals whose names begin with that specific letter of the alphabet. Presents each letter in alphabetical order followed by its transformation to representative subjects. (NFBC; 1966) d. Eliot Noyes
6 min. / B&W / PS-248 / Rental $2.75

Amblin' Deals with a young man who has seemingly shunned the establishment and is hitchhiking through the California desert to the Pacific Ocean. Portrays him meeting a female hitchhiker and the two of them sharing experiences, making love, and then parting when she discovers he is more "establishment" than he had seemed. Uses an original music score as the sound track. (D. Hoffman; UPA; 1970)
25 min. / Color / RSC-769 / Rental $11.00

***The American Film** The American cinema as an art form is presented through excerpts from the feature motion picture of five leading directors. Each excerpt is introduced by Charlton Heston, whose commentary specifies the artistic view point and philosophy of the respective director, his style, and characteristic techniques employed in achieving dramatic objectives. The directors and excerpts from their respective films are as follows: Fred Zinneman—*High Noon*, Alfred Hitchcock—*North by Northwest*, William Wyler—*Friendly Persuasion*, Elia Kazan—*On the Waterfront*, George Stevens—*Shane*. Prepared especially for presentation at the 1966 White House Festival of the Arts. (TFC; 1967)

37 min. / Color / KSC-370 / Lease $390 / Rental $15.25

The American Super-8 Revolution Describes the production of a super-8mm film about the American Revolution made by a group

of fifth-grade boys and their classmates and includes the entire finished film. Shows the preparation for and filming of scenes depicting Paul Revere's ride and the Battle of Lexington and Concord. Emphasizes that the project is a process- or problem-solving experience for the students rather than a product- or technique-oriented one. (Stanley Woodward Films; 1972)
31 min. / Color / RSC-835 / Rental $13.00

An American Time Capsule Using a "kinestatic" technique, condenses American history through a montage of over 1,300 scenes cut to Sandy Nelson's drum beat. Depicts the history of the United States from the Revolutionary War to the time of President Nixon. (Pyramid; 1968) d. Charles Braverman
5 min. / Color / CSC-2050 / Rental $4.75

Anasi The Spider Depicts, through animation, the adventures of the cunning spider Anasi, trickster-hero of the Ashanti people of Ghana, West Africa. Follows Anasi as he falls into a river, is swallowed by a fish, and then saved by his six sons. Relates how Anasi is unable to decide which son to reward with a glass globe so he asks a god to hold it for him, thus we came to have the moon. (G. McDermott; Landmark; 1969) d. Gerald McDermott
10 min. / Color / PSC-271 / Rental $6.50

And So They Live Documents the tragic poverty of families in the southern mountains—the poor land, the lack of proper diet, inadequate housing, absence of sanitation, and the complete lack of adaptation of the school program to the local situation. (NYU and U of Ky; NYU; 1940)
26 min. / B&W / ES-92 / Rental $8.75

Animated Cartoons: The Toy That Grew Up
See: **Toy That Grew Up**

Animation Goes to School Describes a summer workshop of the Horace Mann School designed to test the practicability of using student-made animated teaching films. Illustrates the production of a short animated film and demonstrates methods of eliminating tedious preparation techniques. Includes the operation of an Oxberry animation camera. (The Project in the Film; Mann; 1965)
16 min. / Color / ESC-879 / Rental $7.75

• **Appalachia: Rich Land, Poor People** The land is rich with coal, yet its residents are denied adequate food, housing, or medical care. This, the Appalachian region, was the nation's first designated poverty area. This film focuses upon Eastern Kentucky where mechanization of the mines is replacing people and jobs. A lack of education and other working skills makes these residents prisoners of the land, as seen by a discerning interview with a local family.

Also contributing to the problem are the hostile reactions of mine owners and other members of local society towards outsiders trying to help. (NET; 1968); d. Jack Willis
59 min. / B&W / CS-1954 / Purchase $265 / Rental $15.25

Ark Dramatizes a poem by Rolf Forsberg illuminating pollution problems by showing a one-man attempt to protect a pond by enclosing it in a greenhouse. Depicts the gas-masked, sound-protected, plastic-shielded "Noah" collecting pond samples, two by two. Points out that the one-man attempt fails because the pollution problem requires the involvement of the entire society. (Barr Prod; 1970) d. Rolf Forsberg
20 min. / Color / NSC-1252 / Rental $9.75

* **Arrowsmith** Based on the novel by Sinclair Lewis. Presents problems of social and medical ethics involved in the emergency administration of an unproved serum to provide immunity to bubonic plague. West Indies authorities refuse to allow people to be used as "guinea pigs." A Negro doctor enlists the aid of his people in a village of the interior. Despite conflicts of opinions, scientific testing is encouraged. Excerpt from the Goldwyn feature motion picture of the same name. (TFC/Goldwyn; 1931) d. John Ford
13 min. / B&W / KS-371 / Lease $85 / Rental $6.50

The Art Director Explains the work of the art director in the production of a feature motion picture. Shows how motion picture sets are designed and constructed, with emphasis on the research employed to insure authenticity. Presents some of the sets that influenced home building and office decor. (TFC/20th Century-Fox; 1950)
8 min. / B&W / IS-168 / Rental $5.00

* **Art of Marie Cosindas** Many of Marie Cosindas' color photographs are presented along with comments of museum visitors, art critics, and persons who have posed for her. Reactions of individuals at an exhibition of her Polaroid color photographs are candidly shown. Miss Cosindas discusses her photographs with critics and photographers and later creates a still life. She is also seen at work during two portrait sittings. Several of her subjects describe her quiet competency. An experimental film-clip of hers is shown. (NET; 1967) d. Fred Barzyk
29 min. / Color / RSC-720 / Purchase $315 / Rental $12.50
B&W / RS-720 / Purchase $165 / Rental $9.50

The Art of the Motion Picture Demonstrates the five basic elements of filmmaking which provide artistic control: composition, lighting, editing, filming of movement, and the application of sound. Provides definitions and illustrations for each element and for film terms: pan, zoom, animation, dissolve, and others. Notes the early development and current use of the motion

picture as a form of art by showing the unique uses and characteristics of the medium. (Burnford; BFA; 1970)
20 min. / Color / RSC-770 / Rental $10.25

Arthur Miller's The Reason Why Presents Eli Wallach and Robert Ryan in Arthur Miller's play about the senselessness of war. Points out man's desire to kill animals when he has no reason for it, and many reasons against it. Examines whether or not man is a violent animal and needs to kill. Leading players are Eli Wallach and Robert Ryan. (BFA; 1970)
14 min. / Color / KSC-367 / Rental $8.25

Assassination in Sarajevo: Pretext for War Shows the assassination of the Archduke of Austria-Hungary as the quasi spark that started World War I. Depicts the Machiavellianism of Austria-Hungary's military and diplomatic officials. Describes the careless blanket commitment given Austria-Hungary by Kaiser Wilhelm. A film from the series *World in Turmoil*, it is compiled from interesting newsreel footage. (CBS; EBEC; 1964)
16 min. / B&W / CS-1897 / Rental $7.00

The Ballad of Crowfoot Documents the events and problems that characterized the relationship between white and red men since the white man arrived in the Canadian West in the 1820's. Records the traditions and attitudes of the Indian and covers such problems as buffalo massacres, small pox, broken treaties and warfare. Narrates the events through a ballad and expresses hope for the future. (NFBC; McGraw-Hill; 1968) d. Willie Dunn
11 min. / B&W / GS-1331 / Rental $5.50

Ballet Adagio Portrays the ballet *Spring Water*, danced by David and Anna Marie Holmes. Employs slow-motion photography to increase the viewer's awareness of the ballet's movements. Uses special lighting to focus on the three dimensional effect of the dances. (NFBC; Pyramid; 1971) d. Norman McLaren
10 min. / Color / RSC-828 / Rental $6.50

Balzac Uses contemporary pictures, portraits, and statues to present a biography of the French novelist Honore de Balzac. Traces his career from his unhappy childhood, through his formative years as poet and businessman, on to his success as author. Stresses the sources of many of his literary creations. Using filmographic techniques, this film demonstrates ways in which film may use art in the service of literature, biography, or history. English adaptation. (Vidal; Film Images; 1951) d. Jean Vidal
23 min. / B&W / KS-153 / Rental $8.00

Bargaining Collectively Presents arguments of labor and management for and against union recognition as a committee of workers

meets with plant directors to mediate conditions of employment. Setting: The early 1930's. Excerpts from the MGM feature motion picutre, *An American Romance*. (TFC/MGM; 1944) d. King Vidor
9 min. / B&W / CS-2278 / Rental $2.75

Basic Film Terms: A Visual Dictionary Uses live-action photography to depict visually 46 terms associated with motion picture production. Follows a hypothetical film from the writing of the script to the final credits. Includes a discussion of camera lenses, camera movements, and various types of sound. (Pyramid; 1971) d. Sheldon Renan
14 min. / Color / RSC-768 / Rental $8.25

Battle of Culloden
See: **Culloden**

* **Becket** Focuses on the historical relationships and vital issues which involved the two dominant figures of 12th century England, King Henry II and Thomas Becket. The main themes disclosed treat the conflicts between church and state which existed at the time. The increasing powers of both church and state led inevitably to overlapping spheres of influence and ambition, producing conflict. The differences of the two men were intensified in their personalization of the institutions which they represented as leaders. Excerpt from the Paramount motion picture of the same name. Also available in 8mm cartridge with optical sound track. (Paramount/TFC; 1964) d. Peter Glenville
32 min. / Color / KSC-368 / Lease $390 / Rental $14.00

Begone Dull Care Norman McLaren uses animation to interpret a modern jazz composition performed by the Oscar Peterson Trio. The slow, quiet middle section, in black and white, is in contrast with the colorful, swift-moving opening and closing sections. (NFBC; 1949) d. Norman McLaren
8 min. / Color / RSC-197 / Rental $6.25

Behind the Scenes at Walt Disney Studios The rate below is for one day use. A charge of 50% of this rate is made for each additional day's use. As an excerpt from *The Reluctant Dragon*, this film takes Robert Benchley through the Walt Disney Studios and shows how cartoons are made. In the course of the trip, Benchley sees all the various departments which contribute to the making of a cartoon film. The first portion of the film is in black and white and the latter portion is in color. (Disney; 1952)
27 min. / Color / RSC-544 / Rental $12.00

The Berlin Airlift A dramatization in documentary style, using newsreel and Air Force film footage, showing in detail the imposition of the Berlin blockade by the Russians in 1948; the

organization and operation of the Allied Airlift to bring food, fuel, clothing, and medicines to the City; and the effectiveness of the Airlift in forcing the Russians to abandon the blockade in 1949. Excerpt from a 20th Century-Fox feature motion picture, *The Big Lift.* (TFC/20th Century-Fox; 1950) d. George Seaton
20 min. / B&W / CS-2268 / Rental $7.75

Bethune Documents the humanitarian work of Bethune, a brilliant Canadian doctor. Presents sketches of his life during the Spanish Civil War and with the Chinese Peoples Army during World War II. Uses filmclips and interviews of close friends to present Bethune's loves, personality and drives, and his reactions to the 1930's and early 1940's. (NFBC; McGraw-Hill; 1964)
53 min. / B&W / KS-292 / Rental $15.50

Big Horn Portrays without any verbal narration the life and physical environment of Big Horn sheep, found in the northwest mountain regions of North America. Depicts these animals, in herds and individually, as they run, graze, and climb in high mountain valleys. Concludes with a vigorous fight filmed in slow motion between two males over the leadership of the herd. (NFBC; McGraw-Hill; 1970)
12 min. / Color / NSC-1286 / Rental $8.00

A Bowl of Cherries Tells the farcical story of a young artist who goes to the city and the subsequent changes in his personality and painting style. Traces the gradual development of his paintings from the traditional sketches of horses through his finished "masterpiece"—paralleled by the development of his personality from the wide-eyed innocent to a hungry, struggling artist and father. (Preston; McGraw-Hill; 1960) d. William Kronick
24 min. / B&W / RS-567 / Rental $8.75

* **The Boxer Rebellion** In 1900, foreign control of spheres of influence in China leads to assassination and pillage by the secret society called the Boxers. Influenced by Prince Tuan, who supports the Boxers, the Dowager Empress rejects protests by representatives of foreign legations and advises them to leave Peking. Expecting an allied relief force from the coast, the legations refuse to withdraw. The Empress commits the Imperial Army in support of the Boxers against the relief column, forcing it to retreat to the coast. In Peking, the foreign compound withstands a state of siege under severe attacks until a second relief force fights its way into the capital. The Empress flees, and the Allied forces occupy Peking. An excerpt from the Allied Artsists feature motion picture, *55 Days at Peking.* (TFC/Allied Artists; 1963) d. Nicholas Ray
21 min. / Color / CSC-2301 / Lease $260 / Rental $10.25

Calcutta Documents the daily living conditions of many of the over 8-million inhabitants living in Calcutta, India, and illustrates the continuing influence religion holds for them. Shows the slums,

the suburbs, the leper colonies, cremation of a dead woman, student revolts, and religious ceremonies. Presents the different types of people living in Calcutta and focuses upon the difficult time refugees and immigrants have finding work, food, and housing. (EYR Program with Farnay LTC Studios; Pyramid; 1969) d. Louis Malle
99 min. / Color / RSC-808 / Rental $28.50

Captains Courageous—Fish Hook Sequence Through sympathetic discipline, a Portuguese fisherman teaches a 10-year-old boy, whom he has rescued from drowning, the meaning of fair play in his dealings with others. Excerpt from an MGM feature motion picture of the same name. (TFC/MGM; 1937) d. Victor Fleming
13 min. / B&W / KS-134 / Rental $6.50

Chickamauga Relates the American Civil War story by Ambrose Bierce about a deaf and dumb boy who juxtaposes his fantasies about war with the realities of a Civil War battle near his home. Shows the boy engaging in a make-believe battle in the woods near his home and sleeping as the sounds of fighting indicate a skirmish in the area. Pictures the boy awaking and discovering wounded soldiers, his burning home, and his dead mother. Concludes with the child reacting to the horror by continuing his fantasy. (Robert Enrico; McGraw-Hill; 1962) d. Robert Enroci
28 min. / B&W / CS-2412 / Rental $11.00

The Chicken
See: **Le Poulet**

A Child's Christmas in Wales
See: **Dylan Thomas: A Child's Christmas in Wales**

* **The Cinematographer** Explains the steps by which a technician becomes a cameraman and progresses to membership in the Society of American Cinematographers. Demonstrates the variety of equipment, lights, and lenses used by the cinematographer and his use of light in expressing the mood of scenes through photography. (TFC/Paramount; 1949)
10 min. / B&W / IS-192 / Lease $85 / Rental $5.25

The City Dramatizes the transformation of the United States from a country of small towns and simple industry to an urbanized, highly industrialized society in 1939. Documents the congested city of 1939 through scenes of traffic jams, pollution, people eating on the run, and children playing in the streets. Offers planned suburban areas, which would be connected to the center of the city by a network of rapid highways, as an alternative to the crowded city and as places where people could enjoy a sense of community again. (American Documentary Films, Inc.; Pyramid; 1930) d. Willard Van Dyke and R. Steiner
44 min. / B&W / CS-2289 / Rental $12.25

City of Gold Presents Pierre Berton, a native of the Klondike, as he describes a place and moment in history that stirred the imagination of men—Dawson City on the Yukon during the Gold Rush of the 1890's. Uses background music, narration, and still pictures to contrast the quiet little town of the present with the Dawson City of the summer of 1898 when 30,000 inhabitants lived and brawled in a weird, exotic city which thrived on gold. Uses still pictures to show fashionably dressed "ladies" from "Paradise Alley" and paintings of Victorian nudes. Examines the abandoned finery which tells its story of the past in which men felt strangely ennobled by the very survival of their experiences in the great search for gold. (NFBC; McGraw-Hill; 1966) d. Ryan Larkin
23 min. / B&W / CS-1054 / Rental $9.50

Clay or the Origin of Species Uses animated clay modeling by Eliot Noyes, Jr., to create a variety of life forms which appear, interact, and are then contorted into another species. Begins with a smooth "sea" of clay from which emerge worms, gorillas, mermaids, elephants, clams, lions, whales, dinosaurs, and other animals, climaxing in the creation of man. Presents music by the Sammy Saltonstall Quartet as opposed to a narration. (E. Noyes, Jr.; McGraw-Hill; 1964)
9 min. / B&W / PS-255 / Rental $5.75

*__Color Us Black__ The black man's struggle for his own identity over and above the white "norm" is covered from the point of view of Negro students at predominately black Howard University in Washington, D.C. The four-day takeover of the administration building by students seeking to overcome what they call the "irrelevant" curriculum at the University is shown, including the successful ending of the rebellion. Part of the program consists of a student-made film, wherein a black-white romantic triangle and associated problems are presented by Howard students in a freely expressed manner. (NET; 1968) d. Richard McCutchen
60 min. / B&W / CS-1939 / Purchase $265 / Rental $15.25

Communications Primer Uses a variety of cinematic techniques to fit all types of personal and impersonal communications into a conceptual framework using the Claude Shannon model which includes an information source, coding transmission channel, receiver, decoder, and destination. Defines "noise" as any disturbance to the total process. Pictures how many "bits of information" are subject to combinations which increase in a geometrical progression. The importance of past experiences of the recipient is pointed out as determining the meanings accepted or "read into" communications. (R. and C. Eames; Classroom; 1954) d. Charles and Ray Eames
22 min. / Color / ESC-566 / Rental $9.25

Concrete Poetry Presents, without narration, nine poems selected from *An Anthology of Concrete Poetry* against an interpretive visual and musical background. Depicts the poetic element being

de-emphasized in favor of the visual and illustrates how the viewer must be active in order to complete its meaning. Concludes with Williams' poem *Do You Remember?* which is constructed by forming all possible combinations of words selected from prepared columns of terms. (Pyramid; 1968)
12 min. / Color / RSC-825 / Rental $7.75

Conquest A character study of Napoleon Bonaparte. It analyzes the motivation of his drive for power; portrays the distrustful relations between him and Talleyrand, his minister; presents the ruinous effect of his campaign against Russia; and depicts his bitter acceptance of defeat as he is transported to his final exile on St. Helena. Excerpt from the MGM feature motion picture of the same name. (TFC/MGM; 1937) d. Clarence Brown
24 min. / B&W / CS-234 / Rental $9.50

***Constitution and Censorship** Shows the relationship of the Constitution to the issue of "prior restraint" on freedom of expression. Presents the case of Burstyn v. Wilson challenging the constitutionality of New York State's film censorship system and Cantwell v. Connecticut involving questions of freedom of speech and religion. Discusses the question of freedom of speech when multiplied via recordings of film and how the claims of free expression can be weighed against other claims of local, state, or federal protection. A film from *Decision: The Constitution in Action series.* (Center for Mass Communication of Columbia University; 1959)
29 min. / B&W / CS-1072 / Purchase $165 / Rental $9.50

***A Conversation with Ingrid Bergman** Ingrid Bergman is interviewed by Cecil Smith, drama critic of the *Los Angeles Times;* she discusses how her childhood ambition to be an actress has been fulfilled and the consequences of this fulfillment. She begins by telling of her appearance in Eugene O'Neill's play *More Stately Mansions* and then describes her first movie role and differences among audiences, directors, and an actress' approaches to different media. These subjects are part of many reminiscences and opinions expressed. (NET; 1967) d. Gregory Heimer
59 min. / B&W / KS-314 / Purchase $265 / Rental $15.25

Corral Pictures a cowboy roping, saddling, and riding a half-broken horse. Shows the horse being cut from the herd, the cowboy gaining the confidence of the horse, and the first wild ride. (NFBC; 1954) d. Colin Low
11 min. / B&W / GS-1003 / Rental $5.00

Corrida Interdite Shows, in slow-motion and without narration, the precision, grace, and danger of the Spanish bullfight. Includes one sequence in which the matador becomes the victim. Uses background organ music to create an ethereal atmosphere. (Pyramid; 1958) d. Denys Colomb de Daunant
10 min. / Color / RSC-829 / Rental $6.25

*The Costume Designer Describes the work of the costume designer and shows knowledge of design derived through experience and research must be combined with artistic creative ability to produce costumes appropriate to the historical period of a picture and suitable to the social and economic status of the characters. (TFC/RKO-Radio; 1949)
9 min. / B&W / RS-226 / Lease $85 / Rental $5.25

*The Crusades Dramatizes the efforts of the people of Europe to recapture the Holy Land from the Saracens. Depicts the preaching of Peter the Hermit, the departure of English forces under Richard the Lion Hearted, the massing of European armies at Marseilles, difficulties in provisioning the expedition, the Battle of Acre, and the truce with Saladin. Excerpt from a Paramount feature motion picture of the same name. (TFC/Paramount; 1935) d. Cecil B. DeMille
29 min. / B&W / CS-232 / Lease $165 / Rental $9.50

Culloden Recreates the Battle of Culloden which occurred in 1746 between the rebellious highland Scotch forces of Bonnie Prince Charles and the British Army sent to Scotland to put down the rebellion. Shows the consequences to participants from both sides in the months following the battle. Paints a picture of the causes and effects of war that have universal application. (BBC-TV; Time-Life; 1964) d. Peter Watkins
72 min. / B&W / CS-2409 / Rental $19.00

The Daisy Relates a story about a man whose obsession for conformity does not allow him to differentiate between a flower and the other plants he keeps trimmed. Relates how the flower is able to resist the man's attempts to dispose of it through the use of a shear, saw, steam roller, and explosive. Concludes with an appreciative little girl picking the flower (Bulgarian State Films; Macmillan Films; 1965) d. Todor Dinov
6 min. / Color / CSC-2357 / Rental $5.75

*Dalton Trumbo Dalton Trumbo, the once-blacklisted author and screenwriter, recalls his 1947 appearance before the House Committee on Un-American Activities and discusses his subsequent conviction for contempt of Congress. Noting the changing attitudes toward dissent and film making, Trumbo explains his decision to make *Johnny Got His Gun*, his controversial anti-war novel, into a feature film. Trumbo expresses his fears for the United States and his strong sense of obligation to actively help his country. (NET; 1971)
10 min. / B&W / KS-394 / Purchase $85 / Rental $5.25

David Lean: A Self-Portrait Documents the career of film producer David Lean, mixing Lean's commentary with cuts from his productions including *Lawrence of Arabia*, *Ryan's Daughter*, and *Doctor Zhivago*. Portrays Lean as a conservative director

and expounds his feelings about the necessity of having a good script, story boarding for continuous motion, and using cutaways and reaction shots. Describes some of Lean's personal tastes, such as his love for strange lands and his distaste for movie studios. (Craven; Pyramid; 1971) d. Thomas Craven
59 min. / Color / RSC-800 / Rental $19.75

Dead Birds Presents an excellent ethnographic cross-section of the life and customs of the Baliem Valley people of Western New Guinea. Explores the nature of primitive warfare and its motivations. Shows traditional mutilation and death customs, as well as food production, housing, mythology, clothing, ornament, and art. (FSC; McGraw-Hill; 1963) d. Robert Gardner
81 min. / Color / GSC-1213 / Rental $26.75

* **The Devil's Disciple** The excerpt from the film based on George Bernard Shaw's satire on the American Revolution presents the court-martial scene in which neer-do-well, Dick Dudgeon, impersonating the Reverend Anthony Anderson, is tried on charges of treason, mocks the hollow formalities of the proceedings, and wins the respect of General Burgoyne, who reluctantly explains that the verdict of execution is mandatory. An excerpt from the United Artists feature picture of the same name. (TFC/United Artists; 1959) d. Guy Hamilton
7 min. / B&W / KS-206 / Lease $70 / Rental $5.00

* **Diary of a Harlem Family** A poignant view of the plight of one family living in New York City's black Harlem seen through the photographs of Gordon Parks. Parks' story reveals an all-too-common tragedy; inadequate educational background; restricted job opportunities; a lack of food and adequate heating; the drinking of the father and the despair of the mother; and the hostility and violence that can result. The impotence of poverty agencies or others to help leaves the family's difficulties unsolved. (PBL/NET; 1968) d. Gordon Parks
20 min. / B&W / CS-1953 / Purchase $140 / Rental $7.75

The Doctor's Dilemma Presents the entire second act of George Bernard Shaw's play in which Dr. Colenso Ridgeon discovers he must decide whether to save the life of a worthy, humdrum colleague or that of Louis Dubedat, the amoral, artistic genius. An excerpt from the MGM feature picture of the same name. (TFC/MGM; 1958) d. Anthony Asquith
12 min. / Color / KSC-372 / Rental $8.00

Doomed Dynasties of Europe A compilation film which uses footage to show the lives of the royal families of four great European empires. Discusses the effects of technological advances, industrialization, and urban growth upon these empires. Shows scenes of urban slums and poverty. Edited version. From the CBS News series, *World War I.* (CBS; Films, Inc.; 1964)
16 min. / B&W / CS-1900 / Rental $7.00

The Dove Ingmar Bergman takes a ribbing in this spoof of his films complete with pigeon "Swedish" and English subtitles including a cow that says "moo." The plot is a mixture of *Wild Strawberries* and *Seventh Seal* with Death challenging his intended victim at badminton instead of chess. Includes scenes of nudity. (Swedish Industries Prod; Pyramid; 1968)
14 min. / B&W / RS-832 / Rental $8.50

Dream of the Wild Horses Shows, in slow-motion and without narration, day and nighttime scenes of wild horses of the Camargue, in Southern France. Emphasizes, with low-light, telephoto, and low-angle shots, the power and dream-like quality of the horses as they fight and run through water and fire. Music by Jacques Lasry. (McGraw-Hill; 1962) d. Denys Colomb de Daunant
9 min. / Color / RSC-839 / Rental $6.50

Driven Westward Demonstrating the necessity for respecting the rights of minority groups, this shows the contributions of the Mormons to our national development. No reference to Mormon doctrine is contained in the film, which presents the persecution of Mormons in Illinois, their hazardous trek westward, and their part in the settlement of the West by the establishment of the colony at Great Salt Lake. An excerpt from, *Brigham Young.* (TFC/20th Century-Fox; 1940) d. Henry Hathaway
31 min. / B&W / CS-317 / Rental $9.50

Drums Along the Mohawk The excerpt depicts pioneer life in western New York State during the Revolutionary War period, climaxed by the repulse of a raid by Indians under Tory leadership upon the settlement of German Flats. An excerpt from a 20th Century-Fox feature motion picture of the same name. (TFC/20th Century-Fox; 1939) d. John Ford
32 min. / B&W / CS-320 / Rental $10.00

Due Process of Law Denied Dramatizes the dangers of decisions based on emotion and of denying Constitutional rights of an individual. Portrays the lynching of three innocent men by Nevada townspeople in 1885 when an unsubstantiated report of a murder results in the formation of an illegal vigilante group. Excerpt from the 20th Century-Fox feature motion picture entitled, *The Ox-Bow Incident.* (TFC/20th Century-Fox; 1943) d. William Wellman
30 min. / B&W / CS-393 / Rental $9.50

Dunes Depicts, through a totally visual presentation, the inherent beauty in sand dunes and observes some of the deserts natural inhabitants. Emphasizes the windswept dunes' ever-changing shapes, shadows, and patterns while providing a micro examination of the kangaroo mouse, snakes, lizards, and scorpions. Reveals a sudden windstorm effect on the animals' activities. *The Wilderness Film series.* (Pyramid; HRW; 1968) d. Fred Hudson
7 min. / Color / GSC-1255 / Rental $5.75

Dylan Thomas: A Child's Christmas in Wales Presents a story, written and narrated by Dylan Thomas, which portrays a boy's memories of Christmas in Wales. Describes the Welsh countryside and the activities of children and adults at Christmastime. Utilizes still photographs and Welsh harp music. (Margin Prod.; McGraw-Hill; 1963) d. Marvin Lightner
23 min. / B&W / KS-404 / Rental $10.50

e.e. cummings: The Making of a Poet Presents a self-portrait of e.e. cummings, focusing on his early years, his poetic development, and his works. Recreates scenes from cummings' childhood, his student days at Harvard, his years in Paris and New York, and his years of mature creativity in Greenwich Village and New Hampshire. Highlights cummings' watercolor drawings, poetry, and selections from his sketchbooks. (H. Mantell; Films for the Humanities and Sciences; 1971)
23 min. / Color / KSC-396 / Rental $12.50

* **Editing Synchronous Sound** Explains the process of editing motion picture footage, using double system synchronous sound. Follows the step-by-step sequences, from the use of a clapstick to establish synchronization cues during shooting to the use of the gang synchronier to establish internal synchronization points. Illustrates maintenance of synchronization in cutting from one take to another and means of eliminating unwanted sounds. Summarizes the three main points in this type of editing: establishment of synchronization cues in shooting, re-establishment in editing, and maintenance during editing. A film from the *Photography series.* (Indiana University A-V Center; 1961)
10 min. / Color / FSC-477 / Purchase $160 / Rental $6.75
B&W / FS-477 / Purchase $85 / Rental $5.25

Elements of the Film Explains the various elements which are combined to make a motion picture and the work of the many people who contribute to a motion picture. Relates how different shots are combined through editing. Illustrates illusions created with camera angles and arrangement of shots. *Film Appreciation series.* (OFM; 1966)
27 min. / Color / RSC-678 / Rental $11.00

* **The Emperor and a General** A view of the conditions and chronology of events in Japan during the critical period between July 27, 1945 and August 15, 1945 when the Japanese government received the Allies' Potsdam Declaration and inexorably came to the decision to surrender. The event culminated in Emperor Hirohito's broadcast to his people. For Americans, it is a view of events on "the reverse side" illustrating the impact of Japan's first defeat in war upon military and government leaders. Excerpt from the Toho International motion picture of the same name. Also available in 8mm cartridge with optical sound track. (Toho International/TFC; 1967) d. Kihachi Okamoto
29 min. / B&W / CS-2217 / Lease $165 / Rental $9.50

Enter Hamlet Juxtaposes Hamlet's soliloquy, *To Be or Not To Be*, with cartoon drawings which illustrate or satirize the verbals. Provides a separate visual for each word of the speech which is read by Maurice Evans. Ignores the dramatic mood and meaning normally associated with the soliloquy. (School of Visual Arts; Pyramid; 1967) D. Fred Mogubgub
3 min. / Color / RSC-805 / Rental $5.25

Experiments in Motion Graphics Describes the programming technique used to produce motion picture computer art. Relates the production of this art to the composition of music. Discusses the motivation and rationale behind the production of the film *Permutations*. The Center recommends that this film should be rented in conjunction with *Permutations*. (Pyramid; 1968) d. John Whitney
12 min. / Color / RSC-806 / Rental $8.25

The Eye Hears, the Ear Sees Presents Norman McLaren and excerpts of his works from *Hen Hop* to *Pas de Deux* in a comprehensive visual interview on filmmaking "a la McLaren." Shows McLaren at work demonstrating and explaining the various film techniques, including multiple exposure effects, making moving pictures without cameras, and making music tracks without instruments, which he has used through the years. Portrays an outstanding filmmaker who sees himself as a perpetual student dedicated to continued experimentation with this medium. (BBC-TV with NFBC; LCA; 1970)
59 min. / Color / ESC-1178 / Rental $21.75

The Fat and the Lean (Le Gros Et Le Maigre) Dramatizes an archetypal relationship between a master and a slave. The slave, weak-willed, simple, bungling, likeable and pathetic, dreams of wider horizons but is unable to leave. Together, master and slave play out allegorical implications of the situation—the mutually destructive and cruelly absurd nature of such a relationship. (Pyramid; 1963) d. Roman Polanski
15 min. / B&W / RS-831 / Rental $7.75

Fellini: A Director's Notebook Surveys the work, history, and philosophy of Italian director Federico Fellini through on-location scenes, interviews, Fellini footage, reminiscences, and visual "put-ons." Discusses with Fellini his directing technique, his casting procedures, and the problems he has encountered with story and set. Includes scenes of night wanderers in a Roman coliseum, time travel in the subway and along the Via Appia, "Professor Genius" communicating with the spirits, an interview and screen test with Marcello Mastroiani, and Fellini interviewing aspiring actors and actresses. (NBC with Prod; Int'l; Corp.; NBC; 1969) d. Federico Fellini
51 min. / Color / RSC-844 / Rental $18.50

Fiddle De Dee Interprets with color and abstract lines and forms the music *Listen to the Mocking Bird*, as performed by a violin and string orchestra. (McLaren; NFBC; 1947) d. Norman McLaren
4 min. / Color / RSC-116 / Rental $7.75

Film as an Art Defines artistic beauty in terms of editing effect, color versus black and white, setting, acting style, human detail, and economy of presentation. Uses selected film footage as examples of how directors have used each of these to create artistic beauty. Describes motion pictures as a combination of all the art forms. *Film Appreciation series.* (OFM; 1966)
25 min. / Color / RSC-679 / Rental $11.00

Fishing on the Niger River Shows, without narration, members of the Bozo tribe, a river people of Mali, engaged in their principal occupation of fishing. Pictures their ingenious methods of catching fish, smoking them, and taking them to market. *African Village Life series.* (IFF; 1967)
18 min. / Color / GSC-1328 / Rental $8.75

* **Flicks, I** Movies are no more than glorified shadow shows and the evolution of motion pictures from a simple shadow on a wall to modern movies is traced in this film. Included is a history of development of the movie camera, film, and other photographic inventions. Sequences from early films such as *The Great Train Robbery* and *Intolerance* as well as famous film personalities of the past including Al Jolson, Lon Chaney, and Laurel and Hardy are shown. (NET; 1971)
27 min. / B&W / RS-766 / Purchase $165 / Rental $9.50

* **Flicks, II** This film traces the history of animated cartoons from 1892 hand-painted hand-run picture sequences shown in France through the invention of movie film. In the course of perfecting animation it was found that live action can be shown when there are twenty-four pictures drawn for every second of film. Sequences from Walt Disney's *Skeleton Dance*—the first sound cartoon, the development of Mutt and Jeff, and the early works of other animators are shown. (NET; 1971)
27 min. / B&W / RS-767 / Purchase $165 / Rental $9.50

The Flight of the Teal Depicts the story of the blue-winged teal duck in pictures and music without the use of narration. Follows the ducks to the breeding grounds in Canada in the spring, the summer, and the fall. Documents the teal's migration south, down the Mississippi, the Texas coast, and to southern Veracruz and Yucatan in winter. (U. of Minn.; 1960)
28 min. / Color / NSC-730 / Rental $11.50

The Friendly Game Presents an allegorical chess game between a white man and a black man to show their interpersonal exchange

and tension. Shows that the white man allows the black to compete because he feels that black has to lose; the black plays only so that he can beat the white man and take what he has. (Chronical; MMM; 1968)
11 min. / B&W / ES-1041 / Rental $6.25

Fury (Lynching Sequence) Irresponsible emotional agitators inflame townspeople and lead a mob in burning the jail when the sheriff refuses to surrender a prisoner being investigated on suspicion of kidnapping. Excerpt from the MGM feature motion picture of the same name. (TFC/MGM; 1936) d. Fritz Lang
15 min. / B&W / CS-570 / Rental $7.00

Fury (Trial Sequence) Portrays the shame and remorse of an entire community proven guilty of mass perjury in a selfish effort to protect twenty-two of its members on trial for lynch murder. Excerpt from the MGM feature motion picture of the same name. (TFC/MGM; 1936) d. Fritz Lang
14 min. / B&W / CS-569 / Rental $7.00

Gallery Displays Western art through a montage of rapidly cut visuals synchronized to a Moog synthesizer musical score. Includes paintings, drawings, and sculpture from early Greek, Egyptian, Gothic, Dutch, and Flemish periods; representations of surrealism, cubism, "Op" art; and paintings by Botticelli, Michaelangelo, El Greco, Goya, Rembrandt, Courbet, Van Gogh, and Miro. Uses variable durations, split screens, tilts, pans, zooms to produce a sophisticated kinestasis film. (Pyramid; 1971) d. Ken Rudolph
6 min. / Color / RSC-820 / Rental $5.50

* **Gandhi's India** The life of Mohandas Karamchand (Mahatma) Gandhi (1869-1948) and his influence on present-day India are examined in this film. Gandhi, the prophet of non-violence, believed in the goodness and equality of all men. Civil disobedience, not violence, was his strategy to accomplish peaceful change and eliminate the gap between classes in society. Before struggling against the British government in India, Gandhi studied law in London and then went to South Africa, where he was jailed in 1908. Footage of Gandhi and interviews with his associates, followers, and others are included. (British Broadcasting Corporation; 1969)
58 min. / B&W / CS-2121 / Purchase $265 / Rental $15.25

Gertrude Stein: When This You See, Remember Me, Part I Introduces American-born author Gertrude Stein and describes her first years in Paris at the turn of the century, focusing on her relationship with the early modern art painters of Montmartre. Uses still photographs and interviews with many of the author's friends to recreate this early biography. Gives examples of Miss Stein's early poetry and shows the similarity between the form

of these verses and the form of early modern art. (NET; McGraw-Hill; 1970) d. Perry Miller Adato
31 min. / Color / RSC-847 / Rental $13.00

Gertrude Stein: When This You See, Remember Me, Part II Covers the middle years, centering around World War I, in the biography of Gertrude Stein and describes how she worked with simple, single words. Compares her style of work, which received much adverse criticism, to the cubist movement in art. Relates her meeting with Picasso before the War, her work as a self-appointed relief agency during the War, and her meeting with Hemingway after the War. Notes that Miss Stein disciplined Hemingway in the use of words. (NET; McGraw-Hill; 1970) d. Perry Miller Adato
30 min. / Color / RSC-848 / Rental $13.00

Gertrude Stein: When This You See, Remember Me, Part III Covers the latter years in the biography of Gertrude Stein including scenes of her opera, *4 Saints in 3 Acts*, and an interview with its composer. Incorporates live footage of her trip to America, where she became friendly with Bennett Cerf and Thornton Wilder. Describes Miss Stein's relationship with her servant/companion Alice B. Toklas, whose "autobiography" the author wrote. Presents the NBC radio program she gave while visiting her native country. (NET; McGraw-Hill; 1970)
28 min. / Color / RSC-849 / Rental $12.00

The Gift of the Magi Introduced by Nobel Prize Author John Steinbeck, this presents in its entirety the story of the impoverished husband and wife who sacrifice their most prized possessions to provide Christmas gifts for each other. An excerpt from a 20th Century-Fox feature motion picture entitled, *O. Henry's Full House.* (TFC/20th Century-Fox; 1952) d. Henry King
20 min. / B&W / KS-376 / Rental $7.75

Girls in Danger Features a cavalcade of ladies in distress, ranging from Mae Marsh in peril during caveman days, through Gloria Swanson being tied to railroad tracks by Wallace Beery, to Leatrice Joy menaced with death in the jazz age. A compilation of footage. *History of the Motion Picture series.* (Sterling Ed.; 1960)
26 min. / B&W / RS-620 / Rental $8.75

Glass Contrasts older hand methods of blowing glass with modern techniques of making glass by use of automatic machinery. Illustrates step-by-step procedures of blowing a glass piece by hand. Highlights the facial expressions and concentration of the glass blowers. The musical score is adapted to the visuals. No narration. (Haanstra; Go Pic.; 1969) d. Bert Haanstra
10 min. / Color / MSC-496 / Rental $8.50

Goodbye Billy—America Goes to War 1917-1918 Uses archive footage and old phonograph recordings to depict America's emotional reactions to World War I. Recreates scenes, songs, and speeches to show the fervor of the country's psychological readiness for war. Utilizes battle footage to contrast the attitudes of the returning soldiers with that of government officials, politicians, scientists, and Americans who weren't directly involved in the fighting. (Cadre Films; Churchill; 1972)
26 min. / B&W / CS-2285 / Rental $9.75

Grand Canyon Supplies visual impressions of the Grand Canyon to the musical background of Ferde Grofe's *Grand Canyon Suite.* Utilizes the four seasons, desert animals, the Colorado River, the Painted Desert, and nature as a whole to depict the four titles in the score: "Painted Desert and Sunrise," "On the Trail," "Cloudburst," and "Sunset and Finale." (Disney; 1961)
28 min. / Color / RSC-566 / Rental $12.00

***The Grandfather** A faithful portrait of a very old man—the oldest in his village—who was born and spent all of his life in Friesland, the northernmost province of the Netherlands. He remembers the past when he gave his wife her first ride in a carriage and she was afraid; when people hired him because they received a good day's work even though the fields were never his. The faces have all changed, and the grandfather is the only one who remembers older people. The subject is the 93-year-old grandfather of Peter Hoving, the producer of the film. (WGBH; 1968) d. Peter Hoving
16 min. / B&W / CS-2388 / Purchase $110 / Rental $7.00

***Gravel Springs Fife and Drum** A documentary on black folklore in the Gravel Springs community of northern Mississippi where an unusual kind of fife and drum music, closely resembling West African traditional music, has survived. Cameras show Othar Turner, leader of the musical group, making a fife cane and at work on his farm as he describes his philosophy for life—"If you think you can do it and believe you can do it, try." Songs sung and played by the group include *Levee Camp Blues, Long Train Traveling Through the Land,* and *Shimmy She Wobble.* (Bill Ferris, David Evans and Judy Peiser; 1971)
10 min. / Color / RSC-809 / Purchase $160 / Rental $6.75

Great Adventure Shows life as it is lived on a Swedish farm and in the woods nearby and portrays nature in its many forms. Reveals some of the events that occur in the struggle for existence as the fox preys upon the farmer's hen coop to feed her cubs and the farmer preys upon the fox to protect his brood. Depicts the story of a young boy and his brother who capture an otter which they learn to love dearly, protecting it from the older persons who want to kill it. Pictures them as they spend all of their money buying fish for the otter when they catch no more themselves and shows the older boy's grief when the otter runs back into the woods. (Sucksdorff; Rochemont Assoc.; 1956) d. Arne Sucksdorff
78 min. / B&W / NS-364 / Rental $15.25

* **Great Expectations** From the American film based on Dicken's novel, this illuminates the complicated plot structure and the interrelationships of Pip, the blacksmith's apprentice; Magwitch, the convict; Miss Havisham, the wealthy recluse; Estella, Miss Havisham's ward; and Jaggers, the lawyer. Pip learns through bitter experience that his humanitarian kindness, which gave him the opportunity to become a "gentleman of great expectations," is far more meaningful and rewarding than the manners and fashions of London society. Excerpt from a Universal Pictures feature motion picture of the same name. (TFC/ Universal Pictures; 1934) d. David Lean
43 min. / B&W / KS-103 / Lease $235 / Rental $12.25

The Great Waltz Dramatizes the life and work of Johann Strauss, the younger, showing the sources from which he may have drawn the inspiration for his compositions, and illustrating his influence upon the culture and customs of his times. Presents selections from *Artist's Life, Blue Danube Waltz, Tales from the Vienna Woods* and scenes from the operetta, *Die Fledermaus.* Excerpt from an MGM feature motion picture of the same name. (TFC/ MGM; 1938) d. Julian Duvivier
21 min. / B&W / RS-191 / Rental $7.75

Guilty by Reason of Race Portrays how the fear and prejudice created by war with Japan resulted in the confinement of Japanese-Americans in relocation centers. Recreates life in the camps through visits to former camp sites, old photographs, and interviews with formerly detailed Japanese-Americans. Points out that even though Japanese-Americans were serving as soldiers in Europe those detained were not allowed to return to their homes until the end of the war. (NBC; 1972)
56 min. / Color / CSC-2370/ Rental $19.75

The Hand Uses animation and the art of puppetry to present an allegory involving a man and a Hand. Presents a lonely man who devotes his life and love to a single flower. Shows the Hand entering the man's life, the man protesting and struggling against it, resulting with the Hand finally compelling the man to carry out his wishes. (Jiri Trinka; McGraw-Hill; 1966) d. Jiri Trinka
11 min. / Color / PSC-256 / Rental $9.00

* **Hard Times in the Country** The effects of the increasing consolidation of the food industry upon consumers and farmers are examined in this film. While food producer prices have remained relatively stable in the past twenty years, the cost of food has multiplied. A farmer may get 4.3 cents for the grain in an average box of cereal, but the manufacturer realizes a 20% profit and charges another 20% markup for advertising. The low market and the influx of outside corporations that farm for a loss as a tax write-off have forced from the land almost a third of the farmers existing in 1960 (NET; 1970) d. Jack Willis
58 min. / Color / CSC-2091 / Purchase $550 / Rental $20.75
B&W / CS-2091 / Purchase $265 / Rental $15.25

Harvest of Shame Depicts the problems of the migrant farm worker; analyzes factors contributing to the situation; and indicates several possibilities for alleviating the conditions. Traces the principal routes of migrant workers on both the east and west coasts as they move northward with the harvest. Pictures the inadequate housing facilities, lack of educational opportunities, and the hardships and exploitation these persons endure. Dramatically portrays the present hopelessness of these people and presents several possible courses of action looking towards solution of the problem. Narrated by Edward R. Murrow. (CBS for McGraw-Hill; McGraw-Hill; 1960)
53 min. / B&W / CS-1206 / Rental $16.00

The Hat—Is This War Necessary? Utilizes animation to show man's historical "proneness" to war and reveals how war is initiated over insignificant items such as a hat. Contrasts man's intelligence with that of lower animals. (IIO; McGraw-Hill; 1965) d. John and Faith Hubley
18 min. / Color / CSC-1804 / Rental $19.75

Hen Hop Uses animation to show simple geometric elements building themselves up rhythmically into the shape of a hen. Then the ever-changing hen, even as a simple egg with feet, interprets barn-dance music in her dancing. (NFBC; 1948) d. Norman McLaren
4 min. / Color / RSC-151 / Rental $4.50

Hiroshima—Nagasaki August, 1945 Uses film shot by Japanese cameramen which records the destruction of Hiroshima and Nagasaki by atomic bombs in August, 1945. Presents footage previously withheld from release by United States' authorities when providing an almost immediate report on the aftermath of the bomb. (CMC; 1969)
16 min. / B&W / CS-2380 / Rental $7.00

History Brought to Life Shows the work done by Hollywood research experts and their scholarly resources in bringing accuracy of mood and authenticity of detail to motion picture presentations of historical periods. Includes scenes from various films. (TFC/ Paramount; 1950)
10 min. / B&W / IS-176 / Lease $85 / Rental $5.25

The Hole Uses animation to show how two construction workers in New York City view today's world. Discusses accidents, their causes and consequences, and questions the likelihood of preventing all accidents, including nuclear ones. Features the voices of Dizzy Gillespie and George Mathews. (Storyboard; McGraw-Hill; 1962) d. John and Faith Hubley
16 min. / Color / CSC-2162 / Rental $9.75

Hollywood: The Dream Factory From the early twenties when it was regarded as mere novelty, through its peak of popularity in the forties, to the decline and dissolution of the great studios, traces the rise of the film industry. Clips from many of Hollywood's best movies, documentary footage of the stars at work and play, and behind-the-scenes reportage of how the great films were actually made all combine to create a complete cinematic history of Hollywood. Narrated by Dick Cavett. (MGM; Films, Inc.; 1973)

52 min. / Color / RSC-859 / Rental $19.50

Hoppity Pop Pictures simple sketched forms gaily keeping time with old-time circus calliope music. (NFBC; 1946) d. Norman McLaren
3 min. / Color / RSC-224 / Rental $4.75

How Green Was My Valley Based on Richard Llewellyn's novel, this personifies (in the life of Hugh Morgan) the hardships of Welsh coal miners. As a youth, Hugh gives up the opportunity for a college education to work with his father and brothers as a miner. Approaching middle age, Hugh ponders the meaning of his life as he prepares to leave his valley. His brothers had emigrated following a unsuccessful strike; his father was killed in a mine accident; and his once green, happy valley has been destroyed by the mine's advancing slag heaps. An excerpt from a 20th Century-Fox feature motion picture of the same name. (TFC/20th Century-Fox; 1941) d. John Ford
34 min. / B&W / CS-447 / Rental $11.25

Hunchback of Notre Dame Excerpted from the 1923 film production based on the novel by Victor Hugo. Stars Lon Chaney. *History of Motion Picture series.* (Sterling Ed.)
26 min. / B&W / RS-624 / Rental $8.75

Hunter and the Forest (A Story Without Words) Pictures a sequence in the life of a hunter as he undergoes a change of attitude from one bent on killing to one of kindness and sympathy towards wild life. One spring day the hunter encounters some grouse in their mating dance, shoots one bird, and places one of its feathers in his hat. Later, however, he is deeply touched by the view of a family of deer quietly basking in the warm sunlight. He lowers his gun, walks away, pulls the feather from his hat, and replaces it with a flower. (EBEC; 1955) d. Arne Sucksdorff
9 min. / B&W / ES-418 / Rental $5.00

The Hunters Depicts the life and culture of primitive bushmen living in the Kalahari Desert of Africa. Follows a hunting party composed of four bushmen as they track and kill a giraffe. Identifies the weapons and hunting methods used. Illustrates the village life of the bushmen and portrays the sharing of results of the hunt. Reveals the bare subsistence level of life experienced by

the bushmen. (FSC for Harvard U; Contemporary; 1957) d. John K. Marshall and Robert Gardner
76 min. / Color / GSC-1010 / Rental $22.00

Imaginero—The Image Man Focuses on a Catholic Indian in the Andes who makes religious images as a profession and shows the remaining remnants of Indian life in the Andean culture through the analysis of this man's house, family, and relation to the neighboring village. Studies in depth the Indian's philosophy towards his work, his religion, his society, and the world at large. Recounts his trip to Buenos Aires while still a young man and concludes with his official marriage to his wife of many years. (Nat. U. of Tucuman; Image Resources; 1970)
52 min. / Color / CSC-2347 / Rental $19.50

Is it Always Right to be Right? Uses animation, live-action sequences, and the narration of Orson Welles to show the cause of divisiveness in society: man's refusal to believe that he could be wrong in his opinions and beliefs. Constructs a parable about a land where only a coward admitted he was wrong. Presents the division which occured between various groups—the young and old, teachers and legislators, blacks and whites. Concludes with one person'a admission that perhaps he could be wrong, which initially bridged the division. (Bosustow Prod; 1970)
8 min. / Color / CSC-2153 / Rental $6.25

Jail Keys Made Here Takes a humorous look at American signs a1.d billboards accompanied by the music of Dave Brubeck. Characterizes one facet of the market place with an ironic glimpse at the signs that shop owners across the country put in their windows to attract customers. (Mavis Pudding Prod.; McGraw-Hill; 1966) d. Lee Boltin
9 min. / B&W / BS-147 / Rental $5.75

***James Salter** As a filmmaker, director, film writer, and novelist James Salter has won international acclaim for his novel, *A Sport and a Pastime* and films, *Downhill Racer* and *Three*. In his films Salter struggles to portray the essence of life—the values, temptations, disillusionments, glories, and failures of man. Actor Robert Redford, star of *Downhill Racer*, describes him as a writer and director who "backs off a bit and makes room for spontaneous behavior." In this film Salter is seen in the resort community of Aspen, Colorado, a retreat from the stimulating chaos of New York, his other spiritual home. A film from the *Artists in America series*. (PTL; 1971) d. James Case
30 min. / Color / RSC-777 / Purchase $315 / Rental $12.50

Jane Eyre Dramatizes the principal episodes of the novel by Charlotte Bronte. After years of oppression in an orphanage, Jane Eyre becomes the governess to the ward of the wealthy Edward Rochester of Thornfield Hall. Though happy in her position,

Jane senses a mystery which is resolved when Rochester's proposal of marriage to her is proved bigamous. Jane leaves Thornfield, but her love for her former employer impells her to return when she learns that Rochester's insane wife had killed herself and blinded him by setting fire to the Hall. The reunited lovers are married, and Rochester ultimately regains his sight. An excerpt from a 20th Century-Fox feature film of the same name. (TFC/20th Century-Fox; 1944) d. Robert Stevenson
41 min. / B&W / KS-101 / Rental $11.25

Jefferson Davis Declares Secession Presents the dramatic moment of the declaration of secession by Jefferson Davis in the United States Senate. Shows the tension among regional representatives and the conviction of Southern leaders in their beliefs. Depicts the emotional scene as all but one Southern Senator follow Davis from the Chamber. Excerpt from the MGM feature motion picture entitled, *Tennessee Johnson.* (TFC/MGM; 1942) d. William Dieterle
6 min. / B&W / CS-2232 / Rental $5.00

Johnson and Reconstruction Dramatizes the conflict between President Andrew Johnson and the Republicans in Congress over policies of reconstruction. Traces Johnson's career from the time of secession (showing him as military governor of Tennessee), as Lincoln's running mate in 1864, and as President. His trial for impeachment and acquittal are presented in detail. Excerpt from an MGM feature motion picture entitled, *Tennessee Johnson.* (TFC/MGM; 1942) d. William Dieterle
36 min. / B&W / CS-287 / Rental $11.25

* **Juarez** Portrays the triumphant resistance from 1862 until 1867 of republicans under the leadership of President Benito Juarez against the attempt by Louis Napoleon of France to install Maximilian Von Hapsburg as Emperor of Mexico. Reveals the basic elements of Napoleon's intrigue aimed at extending the influence of France in the Western Hemisphere and the principal aspects of Juarez's strategy and tactics in defense of the republican government. Excerpt from a Warner Brothers motion picture of the same name. Also available in 8mm cartridge with optical sound track. (TFC/Warner Brothers; 1930) d. William Dieterle
32 min. / B&W / CS-2215 / Lease $200 / Rental $10.00

Justice Under Law Emphasizes the ideal of justice under the laws of the United States. A prosecuting attorney in a murder trial becomes convinced of the innocence of the accused. Instead of seeking the man's conviction, the prosecutor disproves the evidence which appears to implicate the prisoner and obtains his acquittal. (Based on a case in which Homer S. Cummings, 1870-1956, United States Attorney General in President Franklin Roosevelt's administration, was the prosecutor.) Excerpt from a 20th Century-Fox feature motion picture entitled, *Boomerang.* (TFC/20th Century-Fox; 1947) d. Elia Kazan
35 min. / B&W / CS-411 / Rental $10.00

The Kremlin Presents a pictorial tour of the Kremlin in Moscow with emphasis upon the architecture of Red Square and points of interest inside and outside the Kremlin walls. Traces the history of the Kremlin from the Czars through the beginning of the Communist Party. Pictures monuments, cathedrals and newer buildings constructed under the Communists. (NBC; McGraw-Hill; 1963)
52 min. / B&W / CS-1565 / Rental $14.00

Le Jetee Presents, through narration, still photographs, and one motion scene, a post-World War III science fiction fantasy in which Parisian scientists are experimenting with induced time travel on subordinate members of the under-ground community. Begins with a boy witnessing a pre-war murder at Orly airport and then shows the effects of the war and the underground living conditions of the few survivors. Records the progressive dream sequences of one subject, who falls in love with a woman from the past, finds future humans curious but understanding, and experiences his own death in the Orly scene he witnessed as a boy. (McGraw-Hill; 1963) d. Chris Marker
28 min. / B&W / RS-843 / Rental $11.50

Language of the Film Pictures and explains the various elements of a film—the visual language: effects of dissolves and fades indicating passage of time, concepts concerning composition, and the effects of different camera angles. Shows how differences in lighting can help to convey an idea or mood. Presents the use of a visual motif for maintaining continuity. *Film Appreciation series.* (OFM; 1965)
27 min. / Color / RSC-680 / Rental $11.00

The Last Leaf Nobel Prize Author John Steinbeck introduces this dramatization of O. Henry's *The Last Leaf*—the story of a young woman who recovers her will to live. Jo Ann, seriously ill with pneumonia and convinced that her life is linked to an ivy vine, believes she will die when the last leaf falls from the courtyard vine. To sustain her will to live, her neighbor, an elderly abstractionist painter, paints a lifelike leaf on the vine. The old artist falls from the ladder and dies, but Jo Ann, seeing the painted leaf, passes the crisis of her illness. Excerpt from a 20th Century-Fox feature motion picture entitled, *O. Henry's Full House.* (TFC/20th Century-Fox; 1952) d. Jean Negulesco
23 min. / B&W / KS-184 / Rental $9.50

* **Last Reflections on a War** Following an introduction by his widow, the critical comments and views of Asian scholar and war correspondent, Bernard B. Fall, are presented along with combat scenes from South Vietnam. The war's effect upon the people is also illustrated. The taped comments include the tape Fall was recording when he was killed. The nature of the insurgency, the use of massive fire power, and whether there is a

practical solution to what he terms the "stupid war" are among the subjects discussed by Fall. (PBL&NET; 1968) d. beryl Fox
44 min. / B&W / CS-1909 / Purchase $235 / Rental $12.25

*Lay My Burden Down Documents the economic and educational plight of the Negro tenant farmers of the southern U.S. whose average earnings are less than $1000 per year. In spite of arduous work in the fields the tenant farmer can provide his family with only the most meagre existence and is constantly in debt to the white land-owner. His children cannot escape, because the schools for them are dilapidated and inadequately equipped. His only hope is the recently-obtained right to vote. (NET; 1966) d. Jack Willis
60 min. / B&W / CS-1746 / Purchase $265 / Rental $15.25

Le Haricot
See: The String Bean

Le Poulet Relates the story of a little boy who deceives his parents to save his pet chicken from being eaten. Reveals some distinctive characteristics of French family life in the reactions of the family to the boy's deception. French narration. (Renn Prod; Contemporary; 1963) d. Claude Berri
14 min. / B&W / US-209 / Rental $7.75

Les Misarables Based on Victor Hugo's novel, this dramatizes the conflict of law as opposed to justice in the characters of Police Inspector Javert and Jean Valjean. Through the influence of a sympathetic bishop, Valjean, a paroled convict, dedicates his life to helping others. He assumes an alias, thus becoming technically a parole violator. His good works bring him a successful life until he incurs the suspicion of the implacable Javert. The policeman uncovers evidence of Valjean's criminal past and hounds him until, in a supreme act of charity, Valjean saves Javert's life. Unable to understand or accept Valjean's act of mercy, Javert commits suicide, leaving Valjean finally free. Excerpt from a 20th Century-Fox feature motion picture of the same name. (TFC/20th Century-Fox; 1935) d. Richard Boleslawski
44 min. / B&W / KS-96 / Rental $12.25

Les Mistons Focuses on the fantasies and exploits of five preadolescent boys who become infatuated with and try to win the attention of a young woman in love. Shows the boys attempting to embarrass Bernadette by following her and her boyfriend and playing pranks on them. Portrays the change in the boys' attitude when the boyfriend leaves and is killed in an accident. (Les Films du Carrosse; Pyramid; 1960) d. Francois Truffaut
18 min. / B&W / RS-830 / Rental $8.75

The Life and Times of John Huston, Esq. Presents a portrait of director John Huston through the use of interviews and scenes

of him at work. Shows Huston directing his first opera and working on his latest motion picture. Includes interviews in which he talks about his past, his successes and failures, and his philosophy about life in general. (NET; 1969) d. Roger Grauf
60 min. / B&W / CS-1793 / Rental $12.00

* **The Life of Emile Zola** Dramatizes the trial of the French author, Emile Zola, in 1895 on charges of slander and libel for his exposure of the injustice and anti-semitism of the French Army High Command in condemning Captain Alfred Dreyfus, an innocent man, to Devil's Island. (Often referred to as the Dreyfus Affair.) Excerpt from the Warner Brothers feature motion picture of the same name. (TFC/Warner Brothers; 1937) d. William Dieterle
32 min. / B&W / CS-2286 / Lease $200 / Rental $10.00

Lines Horizontal Provides a stimulating synthesis of time and space utilizing horizontal lines ruled directly on the film by Norman McLaren and Evelyn Lambart and moving to the music of Pete Seeger. (NFBC; Contemporary; 1961) d. Norman McLaren and Evelyn Lambert
6 min. / Color / RSC-612 / Rental $6.25

The Lion Hunters Follows Gao hunters on a lion hunt near the border of Mali and Niger and presents related rituals such as preparation of the poison for arrows, release of the souls of slain animals, and retelling of the events of the hunt and the feats of the hunters. Explains in the words of the hunters themselves the meanings and reasons for many of their procedures, beliefs, and rituals. Includes visual and narrated ethnography of the Gao and the Fulani, the Tuareg, and the Belie with whom they came in contact. (Films de la Pleiade; McGraw-Hill; 1965) d. Jean Rouche
60 min. / Color / GSC-1351 / Rental $29.60

Louisiana Story Dramatizes the adventures of an Acadian boy and the impact that the discovery of oil on land owned by Acadians in the Louisiana marshlands had on the life of one family. Portrays some of the daily experiences of the boy and his pet raccoon. Shows the boy establishing friendly relations with a crew of oil drillers who lease his father's land and performing a superstitious rite when the oil well does not "come in." Concludes with the well finally producing and the departure of the crew. (Flaherty; Contemporary; 1948) d. Robert Flaherty
79 min. / B&W / CS-895 / Rental $21.25

Love Your Neighbor Uses pantomime and animation of live characters to depict the plight of two neighbors who become obsessed with greed. Shows the destruction of life and property resulting from their conflict, and pictures the inevitable end of greed and unwillingness to share. (NFBC; IFB; 1952) d. Norman McLaren
9 min. / Color / CSC-752 / Rental $5.50

A Lover's Quarrel with the World
See: **Robert Frost: A Lover's Quarrel with the World**

Madame Curie The story of the discovery of radium. Traces the laborious processes by which Marie and Pierre Curie succeeded in separating and identifying radium from pitchblend in spite of many obstacles. Excerpt from an MGM motion picture of the same name. (TFC/MGM; 1943) d. Mervin LeRoy
24 min. / B&W / FS-255 / Rental $9.50

* **Marc Antony of Rome** Presents Roman history from 44 to 30 B.C.: Caesar's triumphal return to Rome and subsequent assassination; formation of the Second Triumvirate; the rivalry of Antony and Octavius; Antony's infatuation with Cleopatra; declaration of war by Octavius; defeat of Antony and Cleopatra at Actium; the suicide of Antony and Octavius's full assumption of power in the Roman Empire. Excerpt from a Paramount feature motion picture of the same name. (TFC/Paramount; 1934) d. Cecil B. DeMille
23 min. / B&W / CS-236 / Lease $165 / Rental $9.50

Mark Tobey Presents the world as it is seen through the eyes of a sensitive artist, Mark Tobey. Combines poetic narration, music, and visuals to portray the analogies, contrasts, and harmonies which artists invest in their creations. Illustrates line, direction, form, and shape through a series of visual montage of the marketplace and an auto parts junk pile, captures subtle expression in human subjects, and deals with movement, lights, and shadows to picture the artistry in the world of commonplace things. (Orbit; Brandon; 1952) d. Mark Tobey
18 min. / Color / RSC-367 / Rental $9.75

Mark Twain's Mississippi Provides a background for appreciation of the influence of the Mississippi River on Mark Twain (Samuel L. Clemens) and his characters. When Huckleberry Finn decides to run away, he flees on a raft with Jim, the Widow Douglas' escaped slave. The raft capsizes, and the pair are rescued by a southbound steamboat. Huck is introduced to the joys of river piloting by the understanding captain. Excerpt from an MGM feature motion picture entitled, *The Adventures of Huckleberry Finn.* (TFC/MGM; 1960) d. Michael Curtiz
10 min. / Color / KSC-374 / Rental $6.75

* **Marshes of "Two" Street** "Two" Street is the location of Sacramento's "skid row." The inhabitants of "skid row" are typically characterized as derelicts—the drunks, criminals, and prostitutes of society. The producers attempt to shatter these stereotypes by viewing people as individuals and by searching for answers within the interrelationship of man and his environment. Through imaginative and unobtrusive camera techniques we are made to understand the people of "Two" Street and through this understanding gain

insights into our relationships with all men. (KVIE, Sacramento, Cal.; 1969)
29 min. / B/W / CS-1980 / Purchase $165 / Rental $9.50

* **Martin Luther** Dramatizes the critical 15 years in the life of Martin Luther between 1505 and 1521 when the sensitive and strong-willed theologian first questioned and finally renounced certain practices of the church of Rome and the papacy. It is a biographical and character study of Luther as well as a portrayal of the events leading him to post his 95 theses. The events shown place the birth of the reformation in historical perspective. Excerpt from a Lutheran Film Associates motion picture of the same name. Also available in 8mm cartridge with optical sound track. (Louis De Rochemont's Associates & TFC; 1953) d. Irving Pichel
29 min. / B&W / CS-2216 / Lease $165 / Rental $9.50

Matrioska Uses animation and music to present the Russian folktale about a wooden doll which sequentially splits open, releasing a slightly smaller doll each time. Portrays the dolls dancing around each other and becoming mismatched in size. Closes with the dolls sequentially resuming their original position inside the largest doll. (NFBC; McGraw-Hill; 1970)
5 min. / Color / PSC-260 / Rental $5.25

Mr. Shepard and Mr. Milne Recreates, through narration read by C.R. Milne and interviews with Ernest Shepard, the story of the collaboration of A.A. Milne and Shepard to create *When We Were Very Young, Winnie the Pooh, the House at Pooh Corner,* and *Now We Are Six.* Points out that Milne was influenced by the imaginary stories of his son, Christopher Robin. Highlights some of the people and places that were in Milne's stories: the zoo where Christopher Robin fed buns to the elephants, Buckingham Palace, and the forests and fields of Cotchford Farm. (Andres Holmes Prod.; Woods)
30 min. / Color / PSC-274 / Rental $13.50

Misunderstanding China Traces the origins of innaccurate stereotypes Americans hold about China and her people to the misrepresentations given in mystery stories, comic books, movies, and inaccurate accounts by missionaries. Suggests that the United States has adopted foreign policies that were based on misguided attitudes instead of a realistic appraisal of the Chinese people. Urges Americans to start seeing the Chinese realistically and warns against building a new set of stereotypes to replace the old ones. Narrated by Charles Kurault. *CBS Report series.* (CBS; 1972)
52 min. / Color / CSC-2401 / Rental $20.00

Mockingbird (L. L'Oiseau Moqueur 1861) Relates the American Civil War story by Ambrose Bierce about a Union soldier who shoots at something while on guard duty and returns the next day to find out whether or not he has killed someone. Reveals, through

a dream, that the soldier has a twin brother whom he has not seen since their mother's death and that the two of them had a pet mockingbird. Shows the soldier spotting a mockingbird and ends with him finding his brother, a Confederate soldier, dead. One of the trilogy which includes *Chickamauga* and *Occurence at Owl Creek Bridge.* (Robert Enrico; Macmillan Films; 1963) d. Robert Enrico
37 min. / B&W / RS-851 / Rental $12.25

Moonbird Uses semi-abstract animation to tell the story of two boys who set out to capture the nocturnal bird, "the moonbird." The boys dig a hole in which to hide and await the bird, but when at first it doesn't appear they become impatient and their noise almost drives off the bird that by now is nearby. When the bird finally appears the boys make friends with it and persuade the bird to go home with them. (Storyboard; 1959) d. John and Faith Hubley
10 min. / Color / RSC-532 / Rental $6.25

Mosori Monika Studies the acculturation of the Warao Indians who live along the Orinoco River in Venezuela as a result of their contact with Franciscan missionaries. Describes the encounter from the contrasting viewpoints of an old Indian woman and a young Spanish nun who believes the missionaries have brought civilization to the Indians and have taught them how to cook and sew. Relates the story of the Indian woman's life and her hopes and fears for the future. (Strand with Enthnographic Film Program, UCLA; McGraw-Hill; 1971) d. Chick Strand
21 min. / Color / RSC-838 / Rental $10.25

Move Demonstrates techniques which may be used by children to produce simple animated sequences. Shows how a series of crayon drawings can be made so that, with a slight variation in positioning, they appear to produce motion when flipped rapidly in succession. Includes three animated productions by the fourth graders of the Amidon School in Washington, D.C. (Benchmark; 1970)
15 min. / Color / RSC-817 / Rental $9.75

***Movies** Dr. Dodds examines the movies of the twentieth century for clues to the changes and constancies in American taste. By the 20's the sentimental melodrama had given way to a new wave of frenetic frivolity, and the need for a code of self-censorship became apparent. Recently the sporadic efforts of independent movie producers have resulted in a liberalization of the code. There have been some distinguished films despite a motion picture industry that continues to search for the lowest common denominator of taste, and that fact, says Dr. Dodds, leads one to think that the artistic integrity of motion pictures is still redeemable. But, as he points out, this will be possible only with full support of a discriminating public. A film from the *American Memoir series.* (WTTW; 1961)
29 min. / B&W / CS-1297 / Purchase $165 / Rental $9.50

***Movies are Adventure** Presents excerpts from various types of motion picture entertainment to illustrate how films make available a variety of vicarious experience with appeal to each member of the family. (TFC/Universal–International; 1949)
11 min. / B&W / RS-227 / Lease $85 / Rental $5.25

N.Y., N.Y. Uses distorted and multiple images with a descriptive musical score to present impressions of a day in New York City. Begins at sunrise and follows through a single day including such activities as breakfasting, subway and elevator riding, stenography, and nightclubbing. Continuity of the scenes is achieved through semi-abstract visual forms and patterns of rhythm and musical integration. (F. Thompson; 1958) d. Francis Thompson
15 min. / Color / RSC-503 / Rental $8.75

Naming of Parts Juxtaposes young trainees receiving instruction in naming the parts of a rifle with Henry Reed's poem *Naming of Parts*. Contrasts scenes of flowers, branches, and bees with the starkness of the training room. (R. Bloomberg; McGraw-Hill; 1972)

5 min. / B&W / RS-854 / Rental $5.00

Nanook of the North Portrays events in the life of an Eskimo hunter and his family, as documented by Robert Flaherty. Shows Nanook on a visit to the trading post, on a seal hunting trip, and with his family in their daily life. He teaches the children how to hunt, builds an igloo for temporary camping, and cares for his team of husky dogs. (Contemporary; 1922) d. Robert Flaherty
51 min. / B&W / CS-453 / Rental $16.50

Nature of the Film Medium Explains the nature of the motion picture medium. Uses scenes to compare motion picture techniques with those of the stage. Emphasizes the use of flashbacks, camera, placement for best point of view, and varying the speed for effect. *Film Appreciation series.* (OFM; 1966)
27 min. / Color / RSC-681 / Rental $11.00

Nature's Ballet Relating the beauty of music to the beauty of nature, Mendelsohn's *Scherzo* from *A Midsummer Night's Dream*, played by a full symphony orchestra, is synchronized with the graceful, ballet-like movements of a herd of deer running and leaping through a woodland glade. An excerpt from the MGM feature motion picture entitled, *The Yearling*. (TFC/MGM; 1946) d. Clarence Brown
4 min. / Color / RSC-790 / Rental $6.25

Neighbors
See: **Love Your Neighbor**

Night and Fog
See: **Nuit Et Brouillard**

Night People's Day Explores, without narration, the city at night, focusing on the activities and thoughts of various night workers. Uses vocal sound effects to accompany shots of postal workers, bakery employees, a janitor on stilts, manhole activities, and the newspaper at night. Emphasizes the comraderie of the employees and the pride they take in their work. (Film Fair Comm; Trend; 1971)
11 min. / Color / ESC-1195 / Rental $6.50

Nuit Et Brouillard (Night and Fog) Uses still pictures and flashbacks to document Nazi concentration camp atrocities. Shows first group of deportees herded into railroad cars in the 1930's for transport to the concentration camps. Documents the inhuman treatment, the mass murders, the incinerators, and shows the burying of thousands of corpses by bulldozers. Appeals to mankind to prevent such horrible happenings in the future. French narration with English subtitles. (Cocinor and Argo Prod; and Como-Films; Contemporary; 1956) d. Alain Resnais
32 min. / Color / CSC-1538 / Rental $13.00

An Occurrence at Owl Creek Bridge Relates the American Civil War short story by Ambrose Bierce about the last thoughts of a man condemned to be hanged. Shows him imagining that the rope breaks and he escapes by swimming down the river and running through the forest. Follows him as he approaches his home and runs to kiss his wife, only to be jerked back into reality as their lips meet. Employs cinematic techniques to create mood. One of the trilogy which includes *Mockingbird* and *An Occurrence at Owl Creek Bridge.* (Filmartic and Films du Centaure for Cappagariff; McGraw-Hill; 1962) d. Robert Enrico
28 min. / B&W / KS-359 / Rental $10.50

Of Broccoli and Pelicans and Celery and Seals Pesticides sprayed on the Oxnard Plain in California are being washed to sea where they are contaminating fishes which are, in turn, eaten by birds, seals, and man. Tragic scenes show pelican eggs breaking because of DDT's interference with calcium production. By 1969, 600 pairs were able to raise only 5 young. Mother sea lions are shown battering and killing their cubs. While a casual relationship has not yet been proven, DDT derivatives have been linked to hormone imbalances in the adult sea lions. DDT derivatives are toxic, stable for up to twenty years, and they accumulate in the fatty tissues of all living things. DDT starts and ends with man. A film from the *Our Vanishing Wilderness series.* (NET; 1970) d. Sally Grossman
30 min. / Color / NSC-1229 / Purchase $315 / Rental $12.50

Omega Presents through the use of special effects the end of mankind on earth and his rebirth and attainment of oneness with the universe. Employs color and sound in a creative and experimental manner to emphasize and reinforce the theme. Makes a

personal statement which is open to wide individual interpretation. (D. Fox; Pyramid; 1970) d. Donald Fox
15 min. / Color / CSC-2342 / Rental $8.00

One Day More Shows Yugoslav peasants at the mud baths in Bujanovac, Yugoslavia, covering themselves and others with the "medicinal" mud they believe capable of curing any serious illness. Explains that the baths become a sea of humanity, united by a common faith, belief, and hope that individual maladies will be healed. Ends with a communal shower and an apparent rejuvenation and resolution to live another day. (Dunov Studios; McGraw-Hill; 1972) d. Vlatko Gilic
11 min. / Color / RSC-840 / Rental $6.50

The Overcoat A fine screen translation of Gogol's famous short story about Akaky Akakeyevich, the pathetic clerk whose glorious new overcoat changes his destiny. The eternal bureaucrat, the pen-pusher is captured with both sympathy and insight. (Lenfilm Studio Prod.; McGraw-Hill; n.d.) d. Alexei Batalov
74 min. / B&W / RS-856 / Rental $21.00

Paddle to the Sea Tells the story of a small, hand-carved Indian and canoe called Paddle to the Sea, adapted from a book of the same name by Holling C. Holling. Shows Paddle's adventures on his journey from the high Nipigon country in Canada above Lake Superior, down through the Great Lakes and the St. Lawrence Seaway to the Atlantic Ocean. (NFBC; Contemporary; 1967) d. Bill Mason
25 min. / Color / PSC-233 / Rental $13.50

Pas De Deux Emphasizes the grace, beauty, and movement of the classical ballet Pas De Deux, through the use of strobe-like or multi-image patterns. Captures the romantic mood of the dance as well as presenting the technical aspects of the ballet. Features Margaret Mercier and Vincent Warren of Les Grandes Canadians Ballets. (NFBC; LCA; 1968) d. Norman McLaren
14 min. / B&W / RS-757 / Rental $7.75

Penpoint Percussion and Loops Demonstrates Norman McLaren's method of producing hand-drawn sound and illustrates the results of this technique. Integrates sound and visuals, both hand-drawn on film. (NFBC; 1967) d. Norman McLaren
9 min. / B&W / RS-283 / Rental $5.25

Permutations Displays, without narration, motion picture computer art set to music. Presents constantly changing figures consisting of brightly colored dots. A discussion on the rationale behind this production is included in the film *Experiments in Motion Graphics*. (Pyramid; 1968) d. John Whitney
8 min. / Color / RSC-804 / Rental $6.00

Phoebe Uses flashbacks to dramatize the anguish and the psychological burden attending the realization by an unmarried teen-age girl that she is pregnant. Depicts the many happy and carefree hours spent on dates with Paul. Dramatizes the varied reactions of Paul and her family which her tortured mind imagines. Ends as she calls Paul on the telephone, quickly tells him, and hangs up. (NFBC; McGraw-Hill; 1964) d. George Kaczender
28 min. / B&W / ES-806 / Rental $10.50

* **Photography—Dorothea Lange: The Closer for Me** This film provides an opportunity for the viewer to compare the personality of Mrs. Dorothea Lange, photographer-artist, with her work. Many of her photographs are presented; these cover various periods, such as the Depression, World War II, and the growth of the urban sprawl in contemporary California. Mrs. Lange is shown in her home as she states she is convinced the world is not being truly photographed at all today. To the present generation of photographers, she proposes a new photographic project with the cities of America as the subject—to be done on a scale comparable to that of the Farm Security Administration Photographic Project of the thirties. (NET; 1965) d. Richard Moore.
30 min. / B&W / RS-642 / Purchase $165 / Rental $9.50

* **Photography—Dorothea Lange: Under the Trees** This film provides an intimate view of Mrs. Dorothea Lange and her photographs, enables the viewer to share her deep involvement in her work, and provides an exposure to her philosophy as a photographer. The camera looks in on Mrs. Lange in her California home as she prepares for a one-woman exhibition of her work covering the past fifty years. While she looks over the accumulation of a lifetime as a photographer, she comments on the reasons and emotions that have moved her to photograph particular scenes. Mrs. Large died in October, 1965; this film may be considered a memorial to her and to the despair and hope of the 1930's which she captured so well in her documentary photographs. (NET; 1965) d. Richard Moore
30 min. / B&W / RS-641 / Purchase $165 / Rental $9.50

Pigs Presents a pictorial story without narration on the nature, characteristics, and behavior of pigs. Shows pigs as they eat, swallow, sleep, scratch, nurse, play, act, and react. (Dimension; Churchill; 1967)
11 min. / Color / NSC-1172 / Rental $6.25

* **Pioneer of Flight** Illustrates the scientific methods by which John J. Montgomery, a little-known aviation pioneer, planned and constructed the glider which made the first controlled flight in 1905. Excerpt from a Columbia feature motion picture entitled, *Gallant Journey*. (TFC/Columbia; 1946) d. William Wellman
18 min. / B&W / FS-1288 / Lease $110 / Rental $7.00

A Place to Stand Uses multi-image color views of the many facets of Ontario, Canada, including its industry, agriculture, recreation, and people. Shows a panoramic view of the province in a relatively short time using a musical background in place of narration to accompany the scenes. Inserts actual sound recordings made on location. (T.D.F. Artists for Ont. Dept. of Econ. & Dev.; McGraw-Hill; 1967) d. Christopher Chapman
19 min. / Color / GSC-1217 / Rental $9.75

The Plow That Broke the Plains Presents the social and economic history of the Great Plains from the settlement of the prairies by cattlemen and farmers through the World War I boom to the years of depression and drought. Contrasts the plains as a paradise for cattle and grain to the hot, drought area where nothing can live or grow. Depicts the constant cycle where some evacuate from the disaster as others move in. Music by Virgil Thompson. (US Settlement Admin.; NAVC; 1936) d. Pare Lorentz
21 min. / B&W / CS-2 / Rental $6.00

Primary Documents the 1960 Wisconsin primary campaigns of Senators Humphrey and Kennedy, examining the importance the primary races hold for the candidates and the efforts necessary by the aspiring participants and their supporting staffs. Follows the candidates as they campaign person-to-person, at mass rallies, and via television, giving glimpses into the anxiety, pressure, and preparation each of these methods demand. Concludes with candid comments of voters recorded on election day as to which candidates they will vote for and the reasons for their decisions and the candidates awaiting the final returns ending with each looking forward to the next primary. (Time-Life; 1960) d. Richard Leacock
53 min. / B&W / CS-2382 / Rental $16.50

Princess and the Dragon Presents a fairy tale by means of animated puppets. The story involves a terrifying dragon who lives in a mountain cave by day and terrorizes the countryside at night. The king offers half of his kingdom and the hand of his daughter in marriage to the hero who kills the dragon and saves the people. (Film Polski; Sterling Ed.; 1948)
9 min. / B&W / RS-146 / Rental $5.00

* **Private World of James Jones** A filmed profile of author James Jones which provides an intimate glimpse of the intensity with which this author approaches life, an intensity reflected in his writing. Jones is seen participating in many varied activities from skeet shooting to shopping with his wife, to socializing with friends. He discusses his past, his approach to writing, and expounds on many opinions as varied as the effects of sexual frustration and the Vietnam war. (NET; 1967) d. Allan King
30 min. / B&W / KS-307 / Purchase $165 / Rental $9.50

Queen Victoria and Disraeli Based on a legend of a waif discovered hiding in Windsor Castle. The boy's condition influences Queen Victoria to support Prime Minister Disraeli's efforts for social legislation. Excerpt from a 20th Century-Fox feature motion picture entitled, *The Mudlark.* (TFC/20th Century-Fox; 1951) d. Jean Negulesco
20 min. / B&W / CS-825 / Rental $7.75

The Rainshower Depicts gatherings of storm clouds, the coming and passing of a rainshower, and how rain affects people and animals. Shows a farm family preparing for a rainshower. Includes scenes showing rain's effect upon the activities of people in the city. (Dimension; Churchill)
15 min. / Color / RSC-740 / Rental $8.50

Renaissance Depicts a blackened, charred room filled with a variety of indistinguishable objects which eventually return to a familiar state. Uses reverse single-frame animation to reconstruct a book, leaf by crumbled leaf; a woven basket; a doll; tables; and a musical instrument. Concludes with a clock and attached bomb exploding, returning the room to its former state. (Cineastes Associates; Pyramid; 1963) d. Walevian Borowczyk
9 min. / Color / RSC-826 / Rental $6.25

Renaissance Intrigue Based on a fictionalized incident, the excerpt presents vivid and authentic backgrounds of life in Renaissance Italy. Cesare Borgia's attempt to establish and control the Italian nation by guile and force is thwarted by a former henchman who awakens to the realization of Borgia's corrupt, tyrannical nature. Excerpt from a 20th Century-Fox feature motion picture entitled, *Prince of Foxes.* (TFC/20th Century-Fox; 1949) d. Henry King
20 min. / B&W / CS-2305 / Rental $7.75

* **Richard Williams** Starting with a background in art, Richard Williams became a neophyte animator, with relatively little success with his early animated film works. His rise to contemporary fame as one of the most creative persons in the field has placed him in his own well-staffed studio in London. The daily work shown covers a range of task from preliminary storyboarding to sound studio sessions to finishing touches on a nearby completed product. Creative animation is revealed as his main concern, with the making of commercials merely for financial support. A few short subjects by Richard Williams Animated Films, Ltd., are included. (NET; 1966) d. Robert Morgan
30 min. / B&W / RS-738 / Purchase $165 / Rental $9.50

The Rise and Fall of the Great Lakes Dramatizes through animation and comic sequences, the modification of the Great Lakes Region caused by glaciation, post glacial uplift, and technology. Follows a canoeist, with musical commentary, as he violently experiences the changes of the ages. Shows that technology and

its resulting pollution may yet cause the most profound changes to the Great Lakes basin. (NFBC; Pyramid; 1968) d. Bill Mason
17 min. / Color / GSC-1333 / Rental $8.75

*The Rise of a Dictator A well-authenticated dramatization of the methods employed by Adolph Hitler and his Nazi followers in their rise to complete power over the Third German Reich, concluding with Germany's invasion of Poland as the first phase in the planned conquest of the world. Excerpt from a Paramount feature motion picture entitled, *The Hitler Gang.* (TFC/Paramount; 1944) d. John Farrow
33 min. / B&W / CS-587 / Lease $200 / Rental $10.00

The River Dramatizes the history of the Mississippi River and its role in the life of America. Shows the misuse of soil and forests, the resulting erosion and floods, and the work of the TVA in bringing the Tennessee River, a tributary of the Mississippi, under control and making use of its power to improve living conditions in the area. Music by Virgil Thompson. (USDA; NAVC; 1937) d. Pare Lorentz
31 min. / B&W / CS-8 / Rental $7.00

Robert Frost: A Lover's Quarrel with the World Presents two views of Frost—his public performances and his private thoughts. Depicts Frost as he reads poetry at Sarah Lawrence, Amherst, and Ripon colleges first with a crowd and then with a small intimate group. (WGBH-TV and HRW; 1967) d. Shirley Clarke
40 min. / B&W / KS-306 / Rental $13.25

*Satyajit Ray Satyajit Ray, noted Indian film maker, explains the underlying philosophy guiding him in the production of his films. Ray, whose films have been analyzed as having themes of conflict between old and new India, sees his films as a confluence of Eastern and Western cultures. He sees Western societies as very mechanized cultures in which people are not their own masters. He uses both professional and nonprofessional actors and selects them for their naturalness and authenticity. Satyajit Ray's main objective is to make his audience see and think about issues such as poverty and politics. (NET; 1967) d. James Beveridge
28 min. / B&W / RS-746 / Purchase $165 / Rental $9.50

*Schizophrenia: The Shattered Mirror Presents elements from the experiences of persons who are afflicted with schizophrenia in order to evoke understanding in the viewer rather than the aversion which is unfortunately too common, and reviews the research which is being conducted toward developing a better knowledge of the disease. Rene, a schizophrenic who is well enough to live outside an institution, is shown in her ballet class, working as a cashier, and in her small room as she describes the feelings and effects of schizophrenia (NET; 1966) d. Harold Mayer
60 min. / B&W / HS-773 / Purchase $265 / Rental $15.25

The Schumann Story Dramatizes the many-faceted life of Robert Schumann as music critic, as composer, as leader of the romantic movement in music, and as teacher and friend of Brahms. Emphasizes the beauty and wholesomeness of his homelife in his relations with his numerous children and his wife, concert pianist Clara Wieck, who dedicated herself to winning recognition of his genius following Schumann's tragic and untimely death. Includes selections from his works, *Traumerei, Dedication and Carnevale.* Excerpt from an MGM feature motion picture entitled, *Song of Love.* (TFC/MGM; 1947) d. Clarence Brown
34 min. / B&W / RS-192 / Rental $11.25

• **The Screen Director** Explains the work of a screen director in the production of a feature motion picture. Follows a typical director at work to show that he must know a wide variety of jobs, including those of the actor, the costume designer, the electrician, the property man, the musician, and the film editor; in order to make the best use of the artistic talents and technical resources at his command. (TFC/Warner Brothers; 1951)
10 min. / B&W / IS-193 / Lease $85 / Rental $5.25

The Screenplay Outlines the techniques used in writing scripts for the screen, stressing the use of the active voice and present tense. Analyzes a brief film sequence to demonstrate the basic elements of a screenplay. Describes the screenplay as a blueprint upon which the picture is built. (Mentor Prod.; Pyramid;)
15 min. / Color / RSC-827 / Rental $8.25

The Sea of Grass A dramatization of the staking of claims by settlers in the New Mexico Territory, emphasizing the right of the majority to prevail in the acquisition of government land and the necessity to accept responsibility for conserving the natural resources of their claims. Excerpt from the MGM feature motion picture of the same name. (TFC/MGM; 1947) d. Elia Kazan
13 min. / B&W / CS-522 / Rental $6.50

The Searching Eye Defines "seeing" in terms of man's perception and imagination as well as the actual recording of visual stimuli. Uses highspeed, close-up, underwater, aerial, and stroboscopic photographic techniques to illustrate how perception can be facilitated. Presents the factual and fantasy worlds of a ten-year-old boy as he explores a deserted beach. (Pyramid; 1968) d. Elaine & Saul Bass
17 min. / Color / ESC-1039 / Rental $9.25

• **Shakespeare's Theater** The excerpt of the prologue from Henry V. dramatizes, with appropriate Elizabethan musical background, the activity in Shakespeare's Globe Theater before a presentation of the play around the year 1600. A map of the London of the period and a model of the City visualize the location of the theater. Animated diagrams as well as a reconstruction illustrate the

construction of the theater and its stage. Playgoers in authentic costumes enter the pit and the galleries. Gallants take places on the stage itself. The orange girl and the cider man hawk their wares. Backstage, the actors (among them boys who play the feminine roles) prepare for their entrance in colorful, costly costumes. A page boy with a placard announces the start of the play. The curtains part and the chorus recites the prologue. A recapitulation of the scenes accompanied by an informative commentary stresses significant aspects for concentrated attention. An excerpt prepared by permission of the J. Arthur Rank Org. entitled, *Henry V.* (TFC; 2946) d. Sir Laurence Olivier
13 min. / Color / KS-379 / Lease $160 / Rental $8.00

•**Shaw's Pygmalion** From the film based on George Bernard Shaw's play, this excerpt follows the transformation in speech, dress, and manners of Eliza Doolittle, the Cockney flower girl, as a result of a wager between Professor Henry Higgins and Colonel Pickering until Eliza is successfully introduced as a duchess at an ambassador's reception. An excerpt from *Pygmalion* (Babriel Pascal). (TFC; 1938) d. Anthony Asquith
20 min. / B&W / KS-224 / Lease $140 / Rental $7.75

Silences Shows Yugoslavian peasants stripping the bodies of a German patrol ambushed by partisans during World War II and follows two of the peasants as they decide to carry a wounded soldier back to their village. Records one of the peasants fleeing when the two are confronted by a band of partisans and observes the other peasant continuing on to his village with the wounded soldier. Dramatizes the peasant clubbing the soldier to death when he finds his village burned and family killed and his dismay when he realizes what he has done. (Yugoslavia Films; McGraw-Hill) d. Predrag Golubovic
12 min. / Color / RSC-853 / Rental $8.00

Silent Snow, Secret Snow Presents the story by Conrad Aiken of a 12-year-old boy who becomes detached from the world and immersed in an imaginary and silent world of snow. Records his gradual withdrawal from a world he finds hostile in favor of his private world where everything is pervaded by a cooling and soothing snow. Concludes with the boy's doctor, teacher, and family failing to save him from a total withdrawal from reality. (Macmillan Films; 1964) d. Gene Kearney
17 min. / B&W / PS-266 / Rental $7.25

Sisyphus Focuses on a man's building frustration as, one by one, the furnishings in his one-room home take on an animate force. Shows the man systematically throwing each object out the window as it becomes too much for him to bear. Observes the man in the vacant room and concludes with his jumping out the window. (Zagreb; MMM; 1970) d. Boris Kolar
9 min. / Color / CSC-2438 / Rental $6.25

16 in Webster Groves Illustrates how the tensions, pressures, and constant demand to conform affect the life of an adolescent in the environment of a well-to-do, middle class, mid-western, big-city suburb. Reveals that these teenagers are not rebellious nor adventuresome, but generally content with life as it is, and that they are concerned most about school grades, goals in life, and security. The adults are depicted as having a rather narrow viewpoint of the world in general. (CBS; Carousel; 1966)
46 min. / B&W / CS-1712 / Rental $13.50

Sky Capers Shows, without narration, the training, skill, and hazards of sky divers. Conveys the freedom and satisfaction of the sport with shots of the jumpers frolicking in mid-air. (Pyramid; 1968)
16 min. / Color / HSC-938 / Rental $8.25

Some People Stayed Home A satire about the corrupt practice of a city political machine which elects its candidates by recruiting vagrants to vote in place of citizens who neglect their responsibility to go to the polls on election day. Excerpt from a Paramount feature motion picture entitled, *The Great McGinty.* (TFC/Paramount; 1940) d. Preston Sturges
9 min. / B&W / CS-2291 / Rental $5.25

Something of Value Adult prejudices and conventions, imposed on the relationship between an African native and a white settler, destroy the friendship and home life they had shared from boyhood. Excerpt from the MGM feature motion picture of the same name. (TFC/MGM; 1957) d. William Brooks
10 min. / B&W / CS-1000 / Rental $4.75

Song of Ceylon Examines the life style of the Ceylonese people, observing their architecture, customs, and ceremonies. Shows the harvesting of copra and tea and the dancing of the Islanders. Views a sacred mountain, a large statue of Buddha, and the attire on the statues of the different gods. (J. Grierson Prod.; McGraw-Hill; 1934) d. Basil Wright
35 min. / Color / GSC-1359 / Rental $12.25

* **The Soundman** Traces the history of sound in motion pictures from the days of piano accompaniment of silent films to modern sound-on-film transcription. Presents an intelligible explanation of standard sound recording. (TFC/Columbia; 1950)
10 min. / B&W / IS-169 / Lease $85 / Rental $5.25

Stain on His Conscience Reveals the mental anguish experienced by a man tormented by guilt. Projects his feelings as he is chased, teased, and haunted by an animated black blob representing his conscience. Personifies his unsuccessful, imaginary defense tactics of shooting, hurling, poisoning, burying, and hiding from the ubiquitous dark mass. (Dunav Films; McGraw-Hill; 1969)
15 min. / Color / ESC-1072 / Rental $8.75

Stars and Stripes Norman McLaren interprets a march in a vivid animated sequence utilizing patriotic symbols. (NFBC; 1943) d. Norman McLaren
33 min. / Color / RSC-194 / Rental $5.00

The Story of an Immigrant The dramatic story of the contributions of naturalized citizens to the progress of the United States personified in an immigrant who arrives at Ellis Island in the early years of the Twentieth Century, obtains work in a Minnesota mine, recognizes the need to better himself through education, achieves citizenship, and raises an exemplary family. Excerpt from an MGM feature motion picture entitled, *An American Romance.* (TFC/MGM; 1944) d. King Vidor
30 min. / B&W / CS-2292 / Rental $9.50

The Story of Louis Pasteur—Anthrax Sequence Dramatizes Pasteur's struggle to establish his microbe theory of disease and to establish a serum treatment for anthrax in spite of the opposition to established medical authorities. Excerpt from a Warner Brothers feature motion picture of the same name. (TFC/Warner Brothers; 1936) d. William Dieterle
17 min. / B&W / HS-921 / Rental $7.00

The Story of Louis Pasteur—Hydrophobia Sequence Presents Pasteur's efforts to introduce his new serum treatment to combat hydrophobia and his vindication upon saving the lives of a small French boy and a group of Russian peasants. Excerpt from a Warner Brothers feature motion picture of the same name. (TFC/Warner Brothers; 1936) d. William Dieterle
17 min. / B&W / HS-922 / Rental $7.00

The String Bean Follows, without narration, an elderly woman as she nurtures a stringbean plant and plans for its inclusion in the Jardin de Tuileries. Shows the woman watering, sunning, and caring for the plant until it outgrows its pot and records her transferring it to the city flower garden. Concludes with the old lady picking the harvest before the plant is destroyed by gardeners and taking the stringbean seeds home to start a new plant. (C. Capac; McGraw-Hill; 1965) d. Edmond Sechan
20 min. / Color / RSC-841 / Rental $9.25

Sun Flight Portrays through music and animation the ancient Greek myth of Daedalus and his son Icarus. Recounts Daedalus' creation of the labyrinth and King Minos' imprisonment of Daedalus' idea of constructing wings for their escape and shows Icarus' tragic flight to the sun. (IFF; 1966) d. Gerald McDermott
8 min. / Color / KSC-389 / Rental $5.50

Sweeney's Glider Subtle symbolism pervades this film showing Terry Sweeney and his youthful friends exploiting modern technology with fun and success as they run through open fields

flying an aluminum and plastic, home-made glider. It does not seem to matter that, on the first few tries, the glider will not fly. The sun is shining and the summer winds are blowing as Terry and his friends push the glider up and down the green hills. We share their exhileration as the glider finally lifts off the ground commanding the skies like a bird in free flight. The sound track is backed up by folk-rock music composed by Terry and played by a group including Terry and his friends. (New Hampshire Network; 1971)
10 min. / Color / RSC-814 / Purchase $160 / Rental $6.75

Take Off Uses close-up, slow-motion, and multiple-exposure photography to show in a humorous manner the skills, grace, and beauty in skiing. Includes tuck-n-roll somersaults, jumps, downhill obstacle racing, downing, cross-country skiing, and skiing in powder. Excerpted from *Ski the Outer Limits.* (Summit Film Prod.; Pyramid; 1969)
10 min. / Color / RSC-824 / Rental $6.25

Tamer of Wild Horses Considers the relationship between man and technology by focusing on the struggle between a man and a mechanical horse and the eventual resolution of the conflict. Portrays through animation a horse tamer who tries unsuccessfully to subdue a mechanized horse that is simultaneously trying to destroy him. Concludes with the horse developing wings when the right lever is pushed and the horse and the man flying harmoniously off into space. (Zagreb; McGraw-Hill)
8 min. / Color / ESC-1146 / Rental $6.00

* **Teach Me!** A beginning teacher discovers during her first year's experience in a large inner city high school that satisfactions and rewards of motivating disadvantaged students outweigh environmental problems and handicaps. Excerpt from Warner Brothers Seven Arts feature motion picture, *Up The Down Staircase.* (TFC/Warner Brothers; 1967) d. Robert Mulligan
20 min. / Color / ESC-1005 / Lease $140 / Rental $7.75

Teenagers Create an Animated Film Follows a group of junior high school students in their attempt to make an animated film and describes the various terms and equipment used. Focuses on such aspects as story sequence, painting pictures, using movable figures, filming, lighting, editing, and sounding. Concludes by showing the premiere crowd and the audience's faces but does not show the student film. (Coleman Film Ent. for Centron; Centron; 1971)
9 min. / Color / RSC-818 / Rental $6.00

The Tender Game Presents an interpretation using semi-abstract animation of the song *Tenderly,* as performed by Ella Fitzgerald and the Oscar Peterson Trio. The story tells of a girl and boy falling in love. (Stanford U.; 1958) d. John and Faith Hubley
6 min. / Color / RSC-579 / Rental $6.00

A Time for Burning Depicts a young Lutheran minister trying to promote racial integration in a large Lutheran church. Records sequences of conversations and discussions among the church members and Negroes over steps taken to enact the integration. Traces the events leading to the resignation of the minister. (Quest; McGraw-Hill; 1966) d. William C. Jersey and Barbara Connell
49 min. / B&W / CS-2047 / Rental $15.00

Time in the Sun An attempt to reconstruct Eisenstein's projected epic of Mexico from portions of the original footage of his unfinished *Que Viva Mexico.* Marie Seton, editor and Eisenstein's biographer, has followed as closely as possible Eisenstein's plan: "Four novels framed by a prolog and an epilog." English commentary. (Marie Seton Prod.; Macmillan; 1939) Footage directed by Sergei Eisenstein
59 min. / B&W / RS-855 / Rental $21.75

Time Is Uses time lapse, animation, slow motion, and other unusual effects to create an exploratory presentation of time. Indicates that time is man's invention. Describes man's ability to change time from one situation to another. (Nuffield; McGraw-Hill; 1963) d. Don Levy
29 min. / Color / ISC-634 / Rental $12.50

*__To Be Young, Gifted and Black__ A cast comprised of Ruby Dee, Al Freeman, Jr., Claudia McNeil, Barbara Barrie, Lauren Jones, Roy Scheider, and Blythe Danner pay tribute to Lorraine Hansberry in this play depicting the life and works of the late black playwright. Her most famous play, *A Raisin in the Sun,* made her the youngest American and the first black playwright to win the New York Drama Critics Circle Award. *To Be Young, Gifted and Black* portrays Lorraine Hansberry's struggles, from her first visit to the South, to the streets of Harlem. Much of the script is in her own words drawn from plays, letters, and diaries written prior to her premature death from cancer at the age of 34. (NET; 1972) d. Michael Schultz
90 min. / Color / RSC-791 / Purchase $665 / Rental $27.00

The Tool Box Ballet Portrays, through animation and without narration, common hand tools as they cautiously step out of their tool box and proceed to dance and act out the diverse roles played by humans. Dramatizes such occurrences as a swirling screwdriver, a tapping tape, and a plier ballet. Depicts conflict and violence as the hammer duels with the pipe wrench and the torch and shows the little tack coming to his aid by puncturing a hole in the blow torch. (ABC; 1970)
9 min. / Color / ESC-1205 / Rental $5.75

Toys Depicts children's reactions as war toys in a store window come to life and, with stark realism, begin battling. Contrasts

ignorance with war, and fantasy with reality. Attempts to show the impact toys can have on a young child's attitudes. (NFBC; McGraw-Hill; 1966) d. Grant Munro
8 min. / Color / CSC-2092 / Rental $6.50

***Trial: The City and County of Denver Versus Lauren R. Watson Series** This film series was the first television broadcast of an actual courtroom trial. The defendant, Lauren R. Watson, is former Minister of Defense of the Black Panther Party in Denver, Colorado. He charges continuous police harassment culminating in a cry of "white power" by police on the day of his arrest. Watson is being defended by Leonard Davies who firmly believes in the American system of law but doubts that it is possible for a black man to get a fair trial without a jury of peers. The prosecution is lead by Wright J. Morgan who believes that racial composition of the jury is unimportant. The judge, the Hon. Zita Weinshienk, is Denver's first and only woman judge. At the end of each day of the trial James Vorenberg of the Harvard University Law School discusses the legal questions concerning the case. NET's director of public affairs programming says of his case: "The issue has national implications involving police and Panthers, the American system and the black man."

Trial: The First Day
Trial: The Second Day
Trial: The Third Day
Trial: The fourth and Final Day
For descriptions see individual film titles below:

***Trial: The First Day** A jury of six are selected to try defendant Lauren R. Watson for interfering with a police officer and resisting arrest. Because Watson is black and a known member of the Black Panther Party he and his lawyer doubt that he can receive a fair trial unless the jury is a jury of peers. Composition of the selected jury is white and middle class. For this reason a motion is made, and denied, to quash the jury. James Vorenberg, Professor of Law at Harvard, discusses pertinent questions concerning what is meant by a jury of one's peers. There are personal interviews with all those connected with the case. A film from the *Trial series.* (NET; 1970)
90 min. / B&W / CS-2111 / Purchase $360 / Rental $21.00

***Trial: The Second Day** The prosecution presents its case against Lauren Watson in this first day of the actual trial. Examined and cross-examined are the arresting officer and a fellow patrolman—the only witnesses for the prosecution. The prosecution is trying to prove that Watson both resisted arrest and interfered with a police officer when he was apprehended for an alleged traffic violation. Defense attorney Leonard Davies, who finds some conflicting statements in the two officers' testimony, tries to show that Watson was not resisting because he twice stopped his car and talked with police prior to his arrest. Harvard Law

Professor James Vorenberg sums up the day's proceedings and discusses the amount of force police have a right to use during apprehension. A film from the *Trial series.* (NET; 1970)
90 min. / B&W / CS-2112 / Purchase $360 / Rental $21.00

Trial: The Third Day The prosecution rests its case and the defense, after making a motion for a judgement of acquittal, presents its witnesses. The motion results in the dropping of the interference charge for lack of evidence. Witnesses for the defense, including defendant Lauren R. Watson, try to show that the defendant was being harassed and that he did not resist arrest. In segments from post-trial interviews, defense attorney Leonard Davies states that he believes that this trial has political as well as judicial significance and that class justice must be eliminated. Harvard Law Professor James Vorenberg gives his reaction to public trials by saying they allow the present trial system to be criticized where it needs to be. A film from the *Trial series.* (NET; 1970)
90 min. / B&W / CS-2113 / Purchase $360 / Rental $21.00

Trial: The Fourth and Final Day In this final day of "Trial" both sides rest their cases after closing arguments. Instructions are given to the jury which then spends two hours deliberating on the verdict. During jury deliberation interviews are conducted with the judge, the arresting officer, both attorneys, and the defendant. After the verdict is returned interviews are conducted with some of the jury members to determine why they voted as they did. Defendant Watson believes that, win or lose, the jury verdict means nothing because it was not a jury of his peers. He believes that if he wins it is only because of his access to a good lawyer—an advantage beyond the resources of the majority of poor people. A film from the *Trial series.* (NET; 1970)
90 min. / B&W / CS-2114 / Purchase $360 / Rental $21.00

The Trial of Billy Budd, Sailor Based on the novella by Herman Melville, this excerpt dramatizes the ethical considerations impelling Captain Vere to demand the execution of seaman Billy Budd for the unintentional murder of the ship's master-at-arms, and presents an introduction to Melville's philosophy of the relationships of innocence and depravity, justice and law. Excerpt from Allied Artsits entitled, *Billy Budd.* (TFC/Allied Aritsts; 1962)
d. Peter Ustinov
21 min. / B&W / KS-287 / Lease $140 / Rental $7.75

The Tribe that Hides from Man In this documentary Brazilian explorers Orlando and Claudio Villas Boas search deep in the Amazon jungles for the Kreen-Akrore Indians—a tribe which has previously killed on sight—in order that this tribe may be saved from the death, disease, and destruction which follows the imposed "civilization" being placed upon the jungle by prospectors, diamond hunters, and others. The objective is to bring the Kreen-Akrore to the 8,500 square mile Xingu National Park where

Indian culture and economy survive. The brothers, with the help of the disc-lipped Tchukahmei tribe, search from the air and ground during the two years this film was being made. their efforts to save other Amazon tribes are also recorded. (NET; 1973) d. Adrian Cowell
62 min. / Color / CSC-2385 / Purchase $585 / Rental $21.75

Twisted Cross Shows how turmoil and economic chaos in Germany following World War I contributed to the success of Hitler and the Nazi Party. Uses extensive quotes to clarify Nazi philosophy and dramatizes party activities and tactics. Follows the course of events from the conquest of Austria in 1938 to the collapse of Germany and the death of Hitler in 1945. Portrays highlights of Hitler's early successes and points out how the Allies retaliated by destroying much of Germany. *Project 20 series.* Uses original footage. (NBC; McGraw-Hill; 1958)
55 min. / B&W / CS-1025 / Rental $16.00

Two Bagatelles Portrays through animation the dancing and acrobatics of a male figure to the accompaniment of two musical numbers. A male dancer performs gliding waltz steps and pirouettes as though on skates, to the waltz, *On the Lawn,* which is produced synthetically. The second number, *In the Backyard,* is a fast composition played on a calliope, during which the dancer executes many gyrations and acrobatics. (NFBC; 1953)
3 min. / Color / RSC-320 / Rental $4.50

Two Men and a Wardrobe Portrays, without narration, the misadventures of two men who emerge from the sea with a plywood cabinet. Follows the two as they carry the wardrobe into the city where they find trouble with everyone they encounter. Concludes as the men walk back into the sea with their wardrobe. (McGraw Hill; 1957) d. Roman Polanski
15 min. / B&W / RS-842 / Rental $10.25

Un Chien Andalou Uses time and space shifts, rapid intercutting, dissolves, and other motion picture techniques to create a surreal montage from a succession of visual images. Includes such images as an eye being slit by a razor and a hand crawling with ants. Originally made as a silent film, this 1960 version includes a music soundtrack. (Les Grands Films Classiques; Pyramid; 1929) d. Luis Bunuel and Salvador Dali
16 min. / B&W / RS-852 / Rental $8.25

Universe Shows Dr. Donald MacRae, professor of astronomy at the University of Toronto, in a night-long vigil at David Dunlap Observatory, as he explores the solar system, the Milky Way, and other galaxies. Uses animation, live-action photography, and special effects to show scenes of the pockmarked moon, the rings of Saturn, the gaseous geysers of the sun, and of swirling galaxies in space. Portrays the origin, motion, and destruction of stars.

The work of an astronomer is described and a number of activities are documented. Special effects in this film were studied by the makers of *2001: A Space Odyssey*. (NFBC; McGraw-Hill; 1960) d. Colin Low
28 min. / B&W / FS-531 / Rental $10.50

Valley Town: A Study of Machines and Men Presents a documentary study of an important factor in the problem of unemployment—that of workers displaced by automatic machinery. Tells the story of a typical American steel town in the 1920's and 1930's. The commentator, speaking as the town major, follows the development of the town and its people, whose lives have been bound up in the fortunes of the steel mill. (NYU: 1940) d. Willard Van Dyke
25 min. / B&W / CS-71 / Rental $11.50

* **Verdun** A reflective documentary in which the camera revisits the scene of the longest and bloodiest battle of man's recent history. Midway during World War I, the German general Eric Von Falkenhayn conceived a plan to defeat France by attrition, and Verdun was chosen as the site. The fighting continued for ten months, ending with no winners on either side. Scenes from the battle are presented along with views of the cemeteries in which men from each side lie. These scenes make a grim commentary on the agony of war and emphasize that both sides are losers. The film closes by commenting that the defeat of France 24 years later was partially due to the losses suffered at Verdun. A film from the *Legacy series*. (NET; 1965)
30 min. / B&W / CS-1677 / Purchase $165 / Rental $9.50

The Violin Lesson Treats humorously the silent exasperation of a music teacher when confronted by a seemingly typical pupil. Focuses on the old man, played by Eli Mintz, in his museum-like apartment filled with musty sheet music, music boxes, and violins. Shows the arrival of the music student and the beginning of the lesson which ends with an unusual twist. (VPI; McGraw-Hill; 1970)
12 min. / Color / PSC-257 / Rental $7.75

Visit from Space Depicts in animation the getting acquainted process of a little girl and her small visitor from another planet. Illustrates the progression from fear through curiosity, imitation, and sharing. Concludes with the return of both to their respective "mammas." (Zagreb; McGraw-Hill; 1964) d. Zlatko Grgic
11 min. / Color / CSC-2039 / Rental $6.50

Walking Portrays, through animation and rock music, some of the various moods and stereotypes of walkers. Shows the casual slouch of a nude, meditating male; the provocative strut of a nude female; strollers; and stompers. Uses line drawings, color wash,

and water color sketches to capture the movement and personalities of the walkers. (NFBC; LCA; 1968) d. Ryan Larkin
5 min. / Color / RSC-836 / Rental $5.50

*Washington Square From the film version of Henry James' novel, this dramatizes the dilemma of Catherine Sloper, a shy and awkward girl who must decide whether to marry the charming Morris Townsend after her wealthy and autocratic father tells her that Morris is a fortune hunter. An excerpt from a Paramount feature motion picture entitled, *The Heiress.* (TFC/Paramount; 1949) d. William Wyler
20 min. / B&W / KS-382 / Lease $140 / Rental $7.75

Westward by Prairie Schooner Shows the life of pioneers in a covered wagon train en route westward. Portrays the children doing lessons in a wagon converted into a schoolroom; women doing the washing, cooking, driving, and cattle herding; the men serving as scouts, drivers, cobblers, blacksmiths, and hunters. Concludes with the building of log cabin homes in the wilderness. Excerpt from a 20th Century-Fox feature motion picture entitled, *Brigham Young.* (TFC/20th Century-Fox; 1952) d. Henry Hathaway
10 min. / B&W / CS-623 / Rental $5.25

*What Harvest for the Reaper? A documentary which describes how a group of farmworkers get caught in a system that keeps them perpetually in debt. Workers are recruited in Arkansas and carried to Long Island on credit. They work on the farms there but save nothing because of the economic system which keeps them in debt to the recruiter. The labor camps and the type of work are shown. The growers and processors present their side and are refuted by the Migrant Chairman, Suffolk County Human Relations Commission. (NET; 1968) d. Morton Silverstein
59 min. / B&W / CS-1880 / Purchase $265 / Rental $15.25

*Who is: Sean Kenny Sean Kenny, designer of the spectacular Gyrotron at Montreal's Expo 67, explains the philosophies lying behind his design and architectual work. Kenny studied with Frank Lloyd Wright and reflects this in his design of stage sets, especially his London stage success, *Blitz,* which is a new form of entertainment—architectual theater. He believes that the different forms and shapes which we contact shape our work, learning, and character. (NET; 1968) d. Allan King
30 min. / Color / RSC-755 / Purchase $315 / Rental $12.50

*Who Is: Victor Vasarely Victor Vasarely, Hungarian-born artist considered to be the founder of "op-art," believes that the truths of our time are represented by relativity, the speed of light, and the weight of an atom. To this end Vasarely has gone from representational abstraction, through kinetic experiment, to what

he terms an abstract geometrical alphabet. It is the artist's philosophy that all persons have a right to enjoy and own art. Hence, many of Vasarely's pictures are prototypes designed for unlimited reproduction. (NET; 1968) d. Allan King
30 min. / Color / RSC-754 / Purchase $315 / Rental $12.50

Why Man Creates Examines man's creative nature through an historical overview of his accomplishments, the origination of new ideas, the creative process, and aesthetic criticism. Visualizes the birth of new ideas and the social reactions to them. Offers as an answer to the question, "Why does man create?" the idea that men must leave a mark which proclaims their existence and their unique identities. (Kaiser Aluminum; Pyramid; 1968) d. Saul Bass
25 min. / Color / CSC-2196 / Rental $12.00

Winter Color Captures the colors and textures of a Colorado winter in shots of snow covered trees and mountains. The musical soundtrack is without narration. (Thorne)
5 min. / Color / RSC-611 / Rental $5.00

Yellow Jack Presents the work of Dr. Walter Reed and his colleagues in Cuba in proving that the stegomyia mosquito is the carrier of yellow fever. Shows how the United States Army Yellow Fever Commission won its victory over "yellow jack" by wiping out breeding grounds of the stegomyia. Excerpt from an MGM motion picture of the same name. (TFC/MGM; 1938) d. George B. Seltz
31 min. / B&W / HS-405 / Rental $9.50

Key To Abbreviations Of Producers' and Distributors' Names

ABC
American Broadcasting Company, Inc.

BFA
Bailey-Film Associates

CBS
Columbia Broadcasting System

CMC
Center for Mass Communications, Columbia University

EBEC
Encyclopedia Britannica Educational Corp.

FI
Films, Inc.

FSC
Film Study Center, Harvard University

HRW
Holt, Rinehart and Winston

IFB
International Film Bureau

IFF
International Film Foundation

IIO
Institute for International Order

LCA
Learning Corporation of America

LFC
Les Films du Compas

MGM
Metro-Goldwyn-Mayer

MMM
Mass Media Ministries

MOT
March of Time

NAVC
National Audio-Visual Center

NBC
National Broadcasting Corporation

NET
National Educational Television

NFBC
National Film Board of Canada

NYU
New York University

NZNFU
New Zealand National Film Unit

OFM
OFM Productions

PBL
Public Broadcast Laboratory

PTL
Public Television Library

TFC
Teaching Film Custodians

UPA
United Productions of America

USDA
United States Department of Agriculture

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Glossary Of Film Terms

Angles:

EYE-LEVEL: Camera positioned at eye level of subject.

HIGH: Camera positioned above subject.

LOW: Camera positioned below subject.

REVERSE: Camera positioned directly opposite from another camera recording the same scene.

SIDE: Camera positioned at approximately 30°-90° from front of subject.

Animation: The art of giving apparent movement to objects. The word refers to the sequence of drawings made to create the movement and for the movement itself when seen on the screen.

CELL: Transparent material on which drawings are made. In cell animation one frame is exposed for each cell position; the projection of the frames, each recording a slightly displaced image, creates the illusion of motion most familiar in cartoons.

COMPUTER ANIMATION: Creation and manipulation of graphic images by both analog and digital computers based on symbolic and/or visual input.

DRAWING ON FILM: The technique of drawing or painting directly on film to create the illusion of motion when the film is projected. Optical soundtracks may similarly be "drawn" on film.

FILMOGRAPH: The technique of presenting graphic material by moving the picture in front of the camera, or moving the camera in front of the picture. Often used to film photographs and paintings.

FLAT-FIGURE ANIMATION: Two-dimensional figures lighted the front permitting them to be drawn and painted instead of remaining all black.

KINESTATIS: The technique of presenting a large number of images, primarily still pictures, in very rapid succession. Depends heavily on dynamic editing for effectiveness.

MULTI-IMAGE: The motion of an object or figure is staggered and superimposed in an optical printer to obtain a stroboscopic effect.

OBJECT ANIMATION: Animation not containing human or animal figures.

PIN-BOARD ANIMATION: Invented by Alexandre Alexeieff and Claire Parker, this technique uses a large board covered with small nails, each of which can be raised or lowered to create patterns, which when lit from the side combine to form a shadow picture similar to a steel engraving. New positions are photographed frame by frame to achieve a smooth tonal composition.

PIXILLATION: Descriptive of the way characters appear to jerk and jump, this technique uses real people in real locations. It is created one of two ways: (1) live actors are manipulated as puppets, and posed frame by frame, or (2) single frames are selected from live action shots and edited together so that the finished product is a series of jump-cuts.

PUPPET ANIMATION: Animation in which three-dimensional figures are manipulated and photographed.

SILHOUETTE ANIMATION: Uses jointed two-dimensional figures to cast shadows of varied definition by means of backlighting.

Avante-Garde: Refers in a restricted sense to the work of experimental and usually noncommercial filmmakers who flourished in France and Germany c. 1916-1933, and who were closely associated with Dadaism and Surrealism. In a more general sense the term is used in reference to any films of an abstract or experimental nature.

Boom: A multiposition mobile camera mount which is used for a wide variety of high-angle shots and to record sound.

Cameras:

ANIMATION CAMERA: Usually mounted on an *animation stand*, it photographs objects from directly above; its drive mechanism is adjusted so that it moves the film a single frame at a time.

FIELD CAMERA: A relatively portable nonsilenced camera for shooting exterior scenes.

HAND CAMERA: A battery-operated field camera light enough to be carried in the hand and used for close coverage of action scenes.

STUDIO CAMERA: A large, complex mechanism used primarily in the studio, especially where dialogue is to be recorded.

Camera Speeds:

FAST MOTION: Filming is done at slow camera speed but projected at regular speed.

FRAME-FREEZING: Involves the extended repetition of a single frame so that motion is eliminated altogether.

REVERSE MOTION: Action depicted is shown in the reverse sequence.

SILENT SPEED: For all gauges, 16 feet per second.

SLOW MOTION: Filming is done at high camera speeds but projected at regular speed.

SOUND SPEED: For 16 mm and 35mm sound filming the standard rate is 24 feet per second.

STOP-MOTION: Camera is stopped while scene is changed in some way (a photograph comes to life.)

TIME-LAPSE CINEMATOGRAPHY: (Which can show a flower opening in a few seconds) is an extreme form of fast motion.

Cinema-Verité: The approach to filmmaking which plays down the technical and formal means of selection (script, apparatus, special lighting, unusual angles, artificial transitions, complex editing, etc.) at the director's disposal and emphasizes the circumstantial reality of the scenes recorded.

Clip (Film-Clip): A relatively small piece of a larger film.

Continuity: The smooth relationship of one piece of film to another through image, sound, action or some other means.

Film:

GAUGE: The width of the film, standard ones now used are 8mm, 16mm, 35mm and 70mm.

LEADER: Length of film spliced to beginning of reel used for threading and to calculate starting place.

OVEREXPOSED: Too much light reaches the film making the picture appear "washed out."

RUSHES: Prints of a day's *takes*, developed especially for immediate viewing by director, etc.

SPLICE: Where two strips of film are joined by tape or glue.

SPROCKET HOLES: The holes along sides of a strip of film which are engaged by the camera driving mechanism during shooting and by the projector during viewing.

STOCK: *Raw stock* is unexposed film.

STOCK FOOTAGE OR LIBRARY SHOTS: Historical or general application material preserved in a special library for use when needed but not prepared specifically for the motion picture in which they are used.

UNDEREXPOSED: Insufficient light reaches the film making the picture darker than normal.

Flashback: The intrusion in a narrative of an event which took place earlier than the present action.

FLASH-FORWARD: The intrusion in a narrative of an event which will take place after the present action.

Focus:

DEEP FOCUS: Objects as close as 2 feet and as distant as 200 feet appear in equally sharp focus.

DIFFERENTIAL FOCUS: The main object of interest is well defined or in focus, the remainder of the objects blurred or out of focus.

RACK FOCUS: Focus shift so that while some objects become blurred others become sharp.

SOFT FOCUS: All objects appear hazy because none are perfectly in focus.

Frame: Each separate image area on a strip of movie film.

Kinetoscope: Peepshow device invented in the Thomas A. Edison laboratories by W. K. L. Dickson in 1891 and the forerunner of all commercial movies. Inside the boxlike frame was a 50-foot continuous band of celluloid film.

Lenses:

NORMAL: Use of this lens results in normal angle of view, and perspective, normal speed of motion to or from the camera.

TELEPHOTO: Use of this type of lens results in narrow angle of view, flat perspective, slowed up motion to or from the camera.

WIDE-ANGLE: Use of this type of lens results in wide angle of view, exaggerated perspective, speeded up motion to and from the camera.

ZOOM: Because the focal length can be varied, within certain limits, the zoom lens is a wide angle, normal and telephoto all in one.

Lighting: The illumination of scenes to be filmed is described in terms of the direction from which the light comes relative to the scene: *front-*, *back-*, *top-*, and *cross-lighting* being the obvious ones. Highlighting involves intensification rather than direction.

Montage: The process of assembling, arranging or editing of shots. For Soviet filmmakers, montage was the fundamental creative process in filmmaking. It meant the methods used to combine shots of apparently unrelated objects or persons so as to generate new, meaningful relationships within the minds of the audience. Montage is also used to describe a sequence using rapid *superimpositions*, *jump-cuts*, and *dissolves* in order to create a kind of kaleidoscopic effect.

Moviola: An editing machine for the purpose of assembling picture and sound.

Optical Printing: A method by which a lens system is used in photographing images from one film onto another. It is used primarily in working with special effects or trick shots.

Out-Takes: *Shots* or *takes* of single shots that are rejected during the editing of a film and do not appear in the completed film.

Persistence Of Vision: The phenomenon of human eyesight which makes it possible to see a succession of still photographs projected at certain speeds as images in motion. The retina retains a visual impression of any image presented to it for a fraction of a second

longer than the time taken by the presentation. If subsequent images are presented at about one-sixteenth of a second intervals, there will be no evident discontinuity or flicker between the images.

Personnel:

CINEMATOGRAPHER: Person responsible for the photographing of the film.

DIRECTOR: The person who interprets the screenplay in order to give practical realization to it by coordinating the activities of actors and technicians while the film is being made. The director is often the most creative force in filmmaking and it is usually his talents that give a film its distinctive qualities.

EDITOR: Person who is responsible for editing the film. His job includes the trimming and splicing of the pieces of film that have to be assembled.

MIXER: (1) Chief technician in a sound recording unit. He is in charge of all matters pertaining to the sound recording of the picture; (2) the person responsible for mixing or combining several separate sound tracks into one sound track.

PRODUCER: The person finally responsible for the making, shaping and outcome of a film. He is in charge of business activities involved in the film's production.

Praxinoscope: A precinema device for viewing images in motion. It was invented in 1877 by Charles Emile Reynaud and consisted of a horizontal wheel on the inner rim of which a series of still photographs was affixed. At the center of the wheel, and illuminated by a lamp placed above it, was a polygonal mirror, and it was in this mirror that the images appeared to be in motion when the wheel was rotated.

Ratio: Numerical expression of the relationship between the amount of film exposed in shooting a picture and the length of the film in its completed form.

Rear-Projection Or Back-Projection: A method frequently used to provide authentic-looking exteriors and moving backgrounds for scenes being filmed inside studios. A film is projected onto a translucent screen by a projector placed behind the screen. Actors in the studio can then be filmed performing in front of the projected scenes.

Screenplay:

SHOOTING SCRIPT: A shot by shot description of the film with action and camera directions on one side and sound directions on the other.

STORYBOARD: (1) The sketching by an artist of the set-ups to be shot, a means of preparing the director and photographer before actual shooting; (2) sketches of the action of a story prior to the filming. These sketches are intended to provide illustrations of the story line.

TREATMENT: A description of the film in narrative form.

Sequence: An arrangement of shots or scenes which together provide a coherent unit in the development of a film story or theme.

Shot: A piece of film that has been exposed, without cuts or interruptions, in a single running of the camera. Within any single shot there is no discontinuity of space and time. Shots may be categorized: (1) according to the distance between the camera and the object being filmed (e.g., long shot); (2) according to the *angle* of the camera in relation to the object (e.g., high angle shot); (3) according to the content, nature, or subject matter of what is being filmed (e.g., reaction shot, two-shot).

CLOSE-SHOT: Not quite as near to its subject as *close-up*. With a human subject, the close-shot reveals the person from the shoulders upwards and also includes glimpses of one or two other details, such as part of the setting or a prop.

CLOSE-UP: The camera is very close to the subject, so that when the image is projected most of the screen will be taken up with revealing a face and its expressions, or a hand or a foot or some relatively small part of a larger whole.

DOLLY SHOT, Trucking or Tracking Shot: The camera is in motion on a dolly or truck; it can move in closer to the subject or retreat from it while also *panning* or *tilting*. With a *pullback dolly shot* the shot begins in close-up and then the camera pulls back to reveal in the wider field of vision something that could not be seen in the close-up.

ESTABLISHING SHOT: This is a shot used to establish the location of a scene as a frame of reference for the more detailed and closer shots of the same scene.

EXTREME CLOSE-UP: The camera is very close to what would ordinarily be a mere detail in a close-up. For example, the whole screen is taken up with a shot of a tear welling up in an eye.

LONG SHOT: The camera is or seems to be at a great distance from the subject being filmed.

MEDIUM SHOT: The camera is nearer to the subject than if it were taking a long shot, but further from it than if it were taking a close-shot. A human subject in medium shot is generally shown from the knees upwards.

PAN SHOT: The camera moves along a horizontal plane. With a *flash, swish* or *blur pan* the camera is moved very rapidly along the horizontal plane so that the filmed action appears on screen as a blurred movement. A *revelation pan* shot is one that ends in the revelation of some startling or unexpected detail or action.

REACTION SHOT: A shot that shows the reaction of a person to something or someone usually seen in the previous shot.

SUBJECTIVE CAMERA: The camera moves and "sees" so as to express the visual perceptions of a character in the film.

SUBLIMINAL (FLASH) SHOT: A shot which consists of only a few frames and may be of such short duration that the viewer is not consciously aware of the image.

THREE-SHOT: Close-shot of three persons.

TILT SHOT: The camera moves up or down along a vertical plane.

TWO-SHOT: Close-shot of two persons.

ZOOM SHOT: A shot taken with a zoom lens.

Sound:

ASYNCHRONISM: Sound used in counterpoint with the visual image.

DUBBING: (1) The replacing of dialogue or commentary in one language by dialogue or commentary in another; (2) the mixing of all the required sounds (music, dialogue, noises, etc.) on one sound track.

OVERLAP DIALOGUE: Dialogue that is continued over to a shot where it does not naturally belong. Frequently used in conjunction with *reaction shots.*

POSTSYNCHRONIZATION: The recording of sound materials (music, dialogue, etc.) in order to synchronize it with a picture that has already been shot.

SOUND EFFECTS: Sounds added in order to provide realism or counterpoint to the picture.

SYNCHRONISM: Sound provided naturally or realistically belongs with the images shown on the screen.

VOICE OVER: A commentary or narration accompanying the picture.

Take: The filmic recording of each performance of a specific action.

Transitions:

CROSSCUT: Two or more sequences are intercut repeatedly forming a pattern.

CUT: The most abrupt and immediate of transitions from shot to shot made by splicing one shot on to another. On screen the appearance of the second shot immediately follows the first.

DISSOLVE: The end of one shot merges slowly into the next; as the second shot becomes distinct, the first slowly disappears.

FADE-IN: A shot that begins in darkness and gradually assumes full brightness.

FADE-OUT: The opposite of *fade-in.*

INTERCUT: In the middle of a sequence a shot or sequence of another subject or setting is introduced.

IRIS-IN: A shot that opens from darkness in an expanding circle of light. The effect is achieved by use of an adjustable diaphragm (iris) in the camera. Iris effects were frequently used in silent cinema, but have been comparatively rare since the coming of sound films.

IRIS-OUT: The opposite of *iris-in.* The effect is sometimes used today to bring a cartoon to its conclusion.

JUMP-CUT: A break or jump in a shot's continuity of time, caused by removing a section of a shot and then splicing together what remains of it. On screen the result is often abrupt and jerky.

MATCH-CUT: A transition that involves a direct cut from one shot to another that "matches" it in action or subject matter.

SUPERIMPOSITION: The printing of two different shots on the same strip of film. On screen one shot becomes visible through the other.

WIPE: A transition from one shot to another in which the second shot appears and wipes off the first one, an effect comparable to that of a windshield wiper.

Vitaphone: A sound-on-disc synchronization system exploited in the late twenties by Warner Brothers. The system was developed by Western Electric. The commercial success of Vitaphone, represented by such films as *The Jazz Singer* (1927), brought to an end the silent cinema and established the talkies before 1930.